Approaching HSC English

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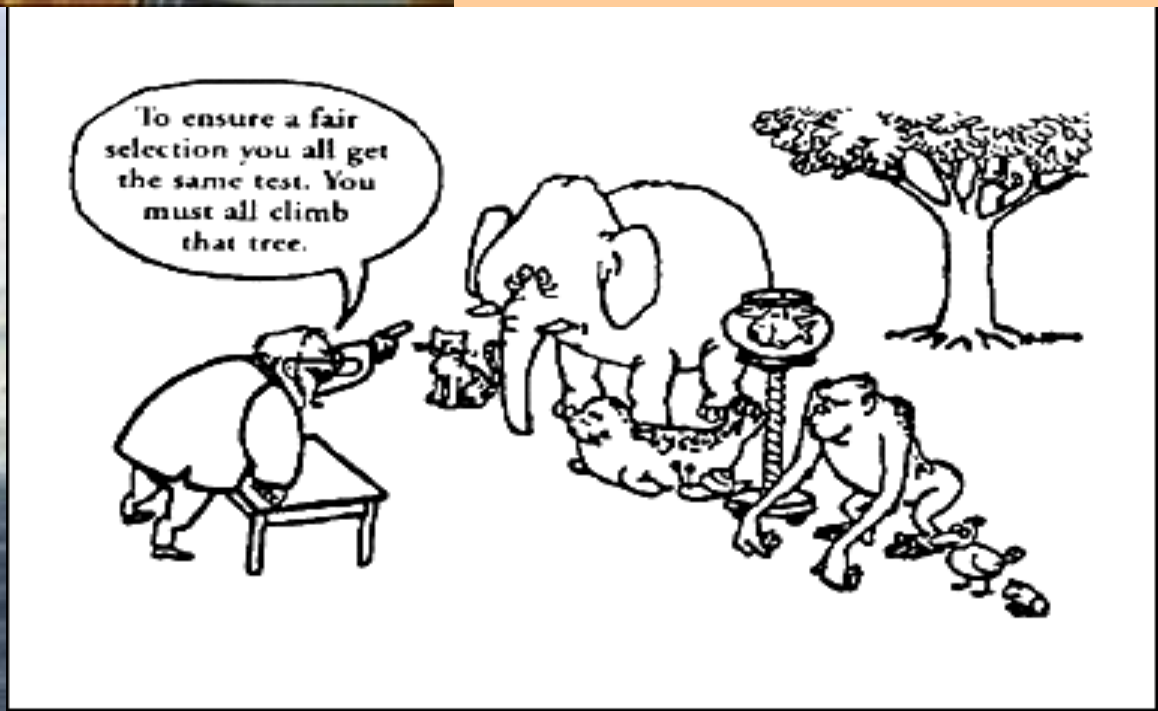
& Matt Bentley



Strategies, ideas and approaches to support students to:

- appreciate and analyse critically how language, form, features and structure shape meaning
- compose analytical and personal short answer and sustained responses for reading tasks and essay questions
- make meaningful connections between texts
- select appropriate and effective texts of own choosing for the Area of Study and the relevant modules in Standard and Advanced
- compose original imaginative responses

High Expectations

'Schools that establish high expectations for all students and provide the support necessary to achieve these expectations have high rates of academic success'

(Bernard 1995).

Approaches

- ‘Nailing it!’
- No excuses
- Deadlines
- Immersion in writing
- Chunking the writing
- Modelling and exemplars
- The flow!
- Rich and evocative texts
- HSC concepts and requirements

- *‘If our aim is to improve student performance, not just measure it, we must ensure that students know the performances expected of them, the standards against which they will be judged, and have opportunities to learn from the assessment in future assessments’* (Wiggins, 2002).
- *‘If performance flaws are not detected and corrected, these can become ingrained and will be much harder to eradicate later’ (*(Dinham, 2008).

Haptics

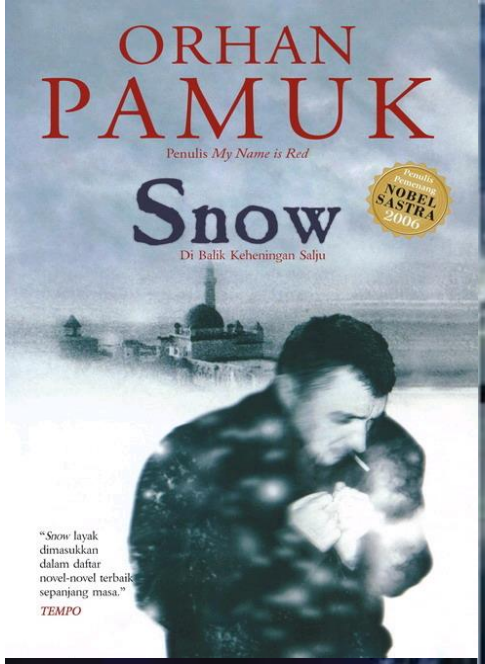
- The act of writing is a complex cognitive process relying on intricate perceptual sensorimotor combinations.
- The physical action of forming letters while writing by hand is important in helping the brain to remember the letters that are written.
- Mangen and Velay 2012

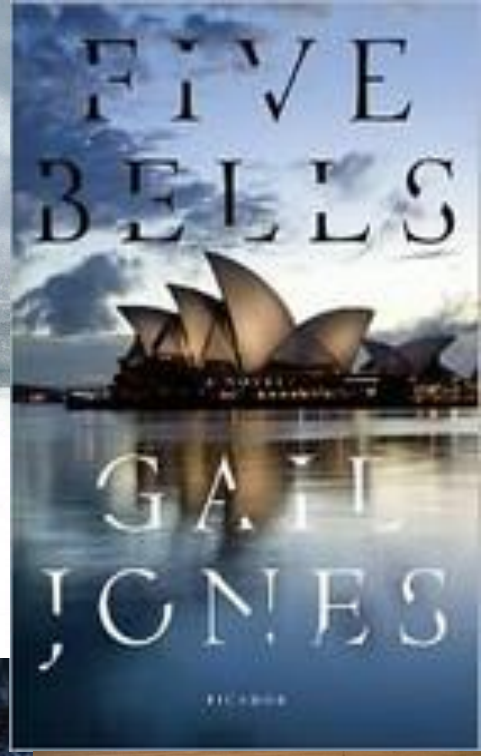
Enriching understanding and use of language

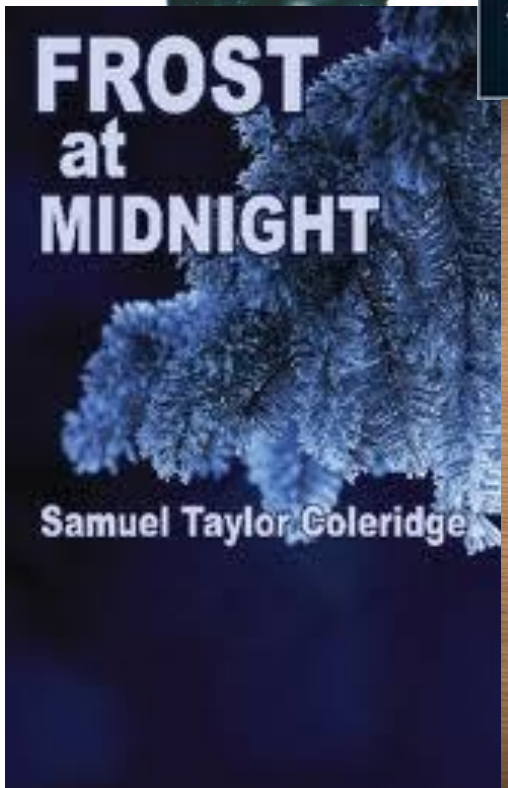
- Verbs: evaluate, discuss…
- BOS glossary
- Language terms and techniques
- Spotlighting at the word and sentence level
- Synthesis: The overarching concepts and ideas

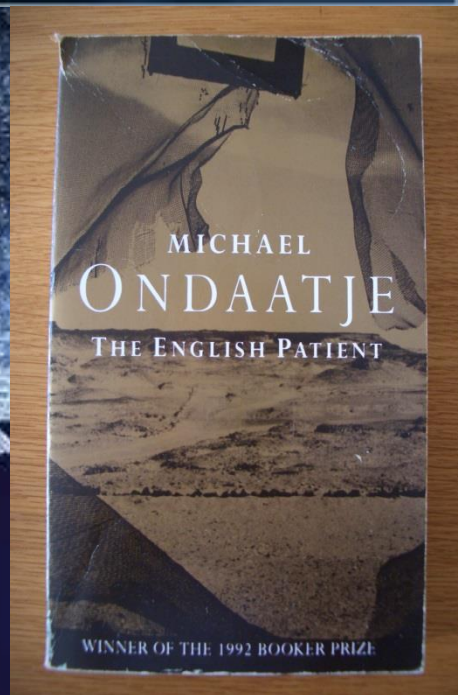
Experiencing Texts

- Plethora of extracts focused on a theme or concept
- Artistry
- Form and structure
- Cafes – students as experts analysing texts
- Found texts – stealing lines
- Emulating styles, such as Winton

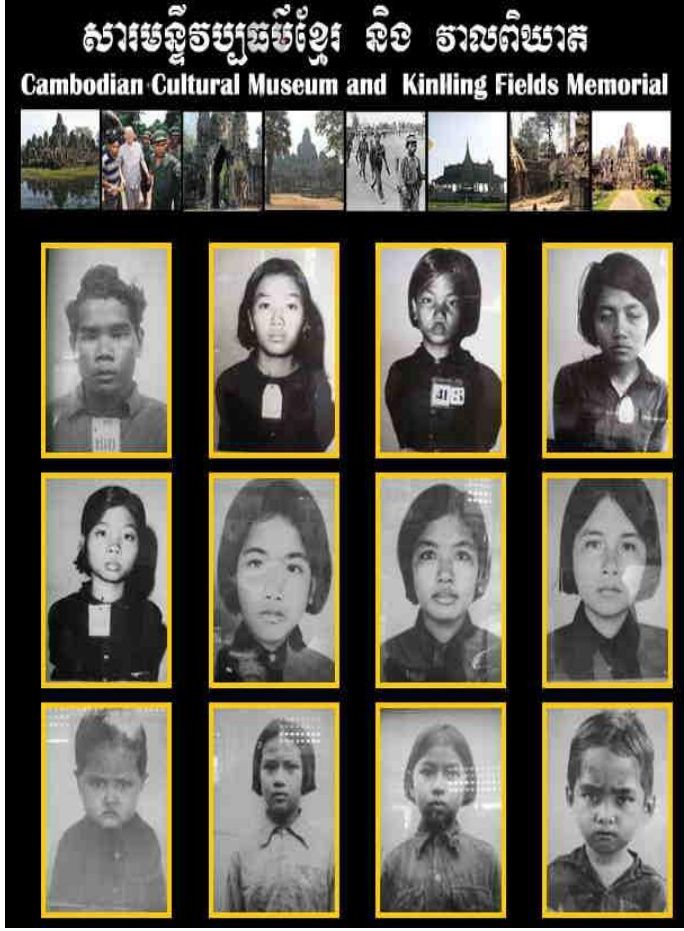








Siem Reap, Cambodia

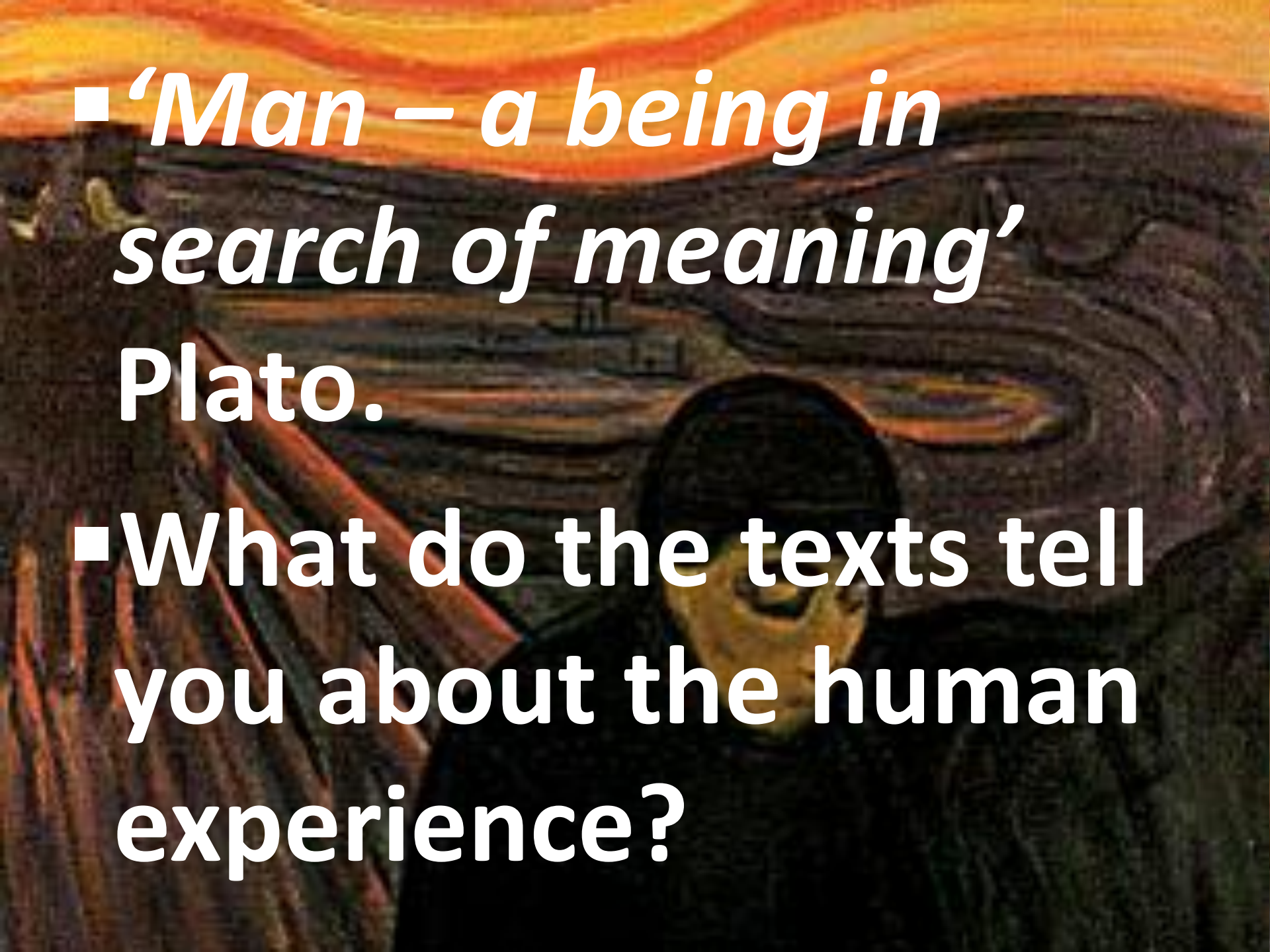


Before stepping into a taxi
a young girl struggles to take the city with her:
Warm, sticky air bathing the street market,
comforting scent of fragrant rice,
pungent odour of dry fish,
raw flesh hung on butchers' hooks,
squawking of chickens in rusty wire prisons,
crescendo of rickshaws, scooters, bicycles;
the city she will no longer call home.

As she speeds away, the city recedes into memory,
as does the rolling countryside,
once dotted by women tending to the paddies,
children splashing among water buffalo.

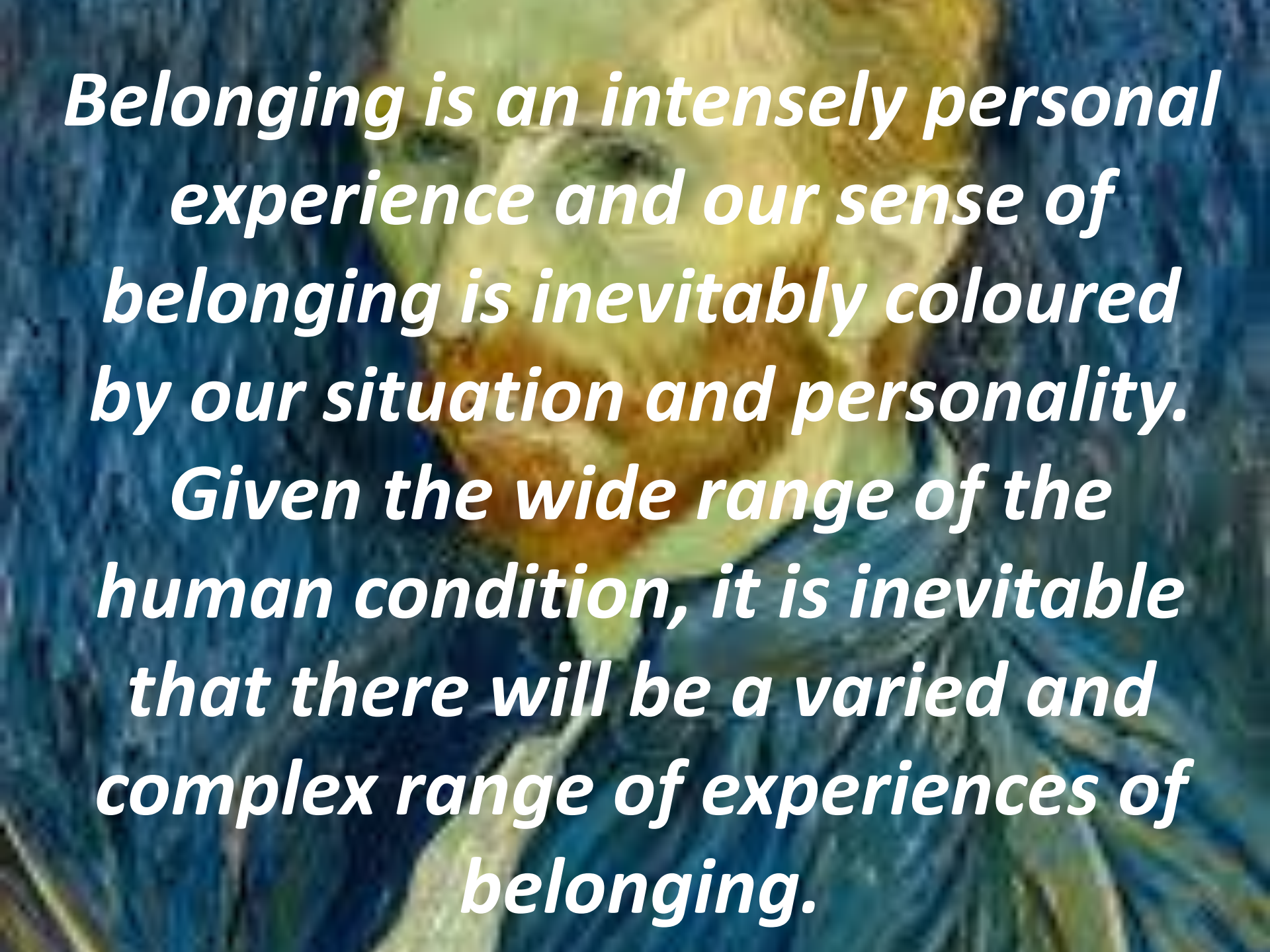
Now, echoes of distant missiles pierce her memories,
murders of crows dive into reddened fields.

The faces of Angkor watch sadly
as their city crumbles,
as another one of their children flees,
taking nothing with her but me,
gently growing inside.



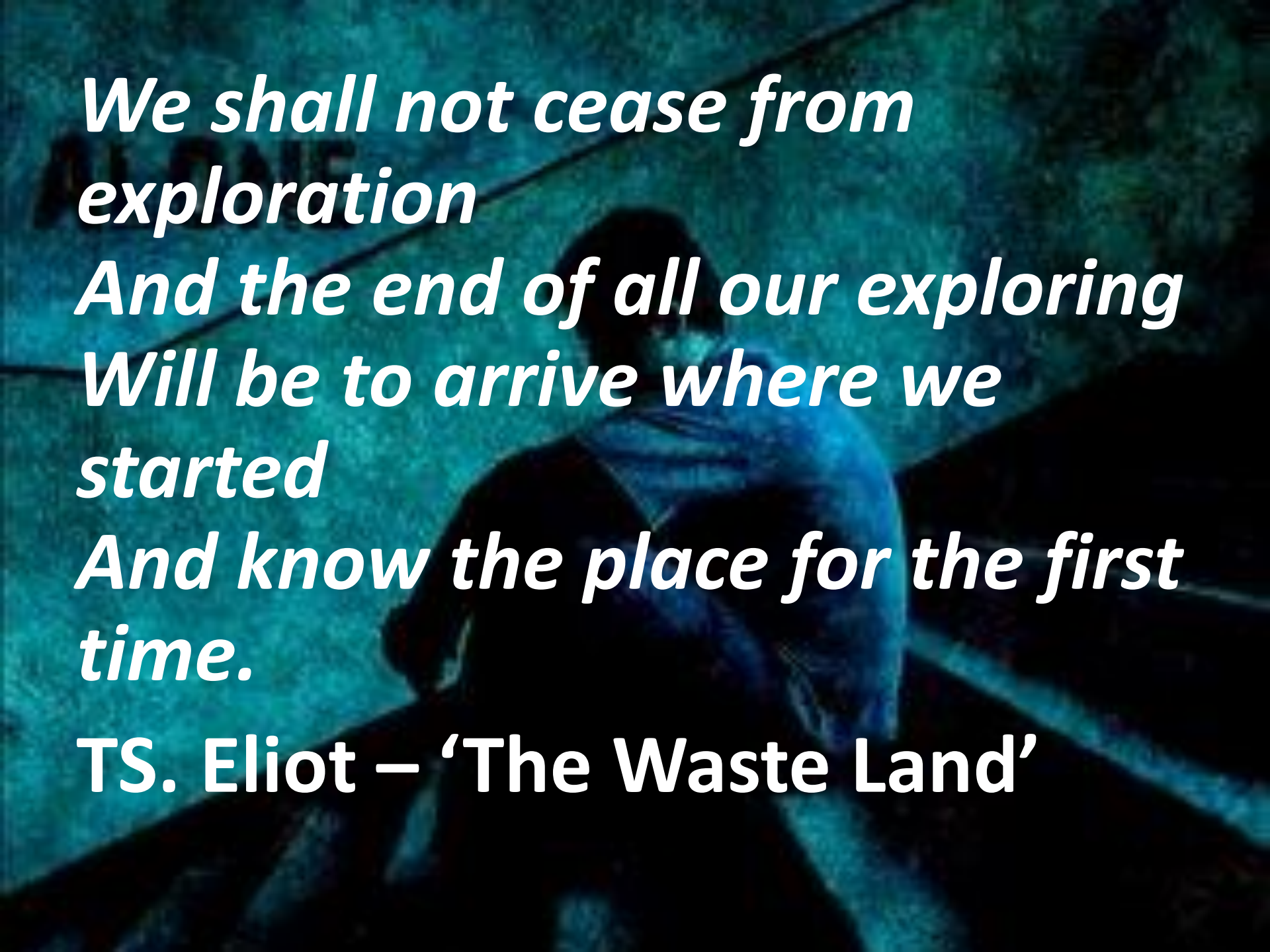
- *‘Man – a being in search of meaning’* Plato.
- **What do the texts tell you about the human experience?**

AOS: Belonging



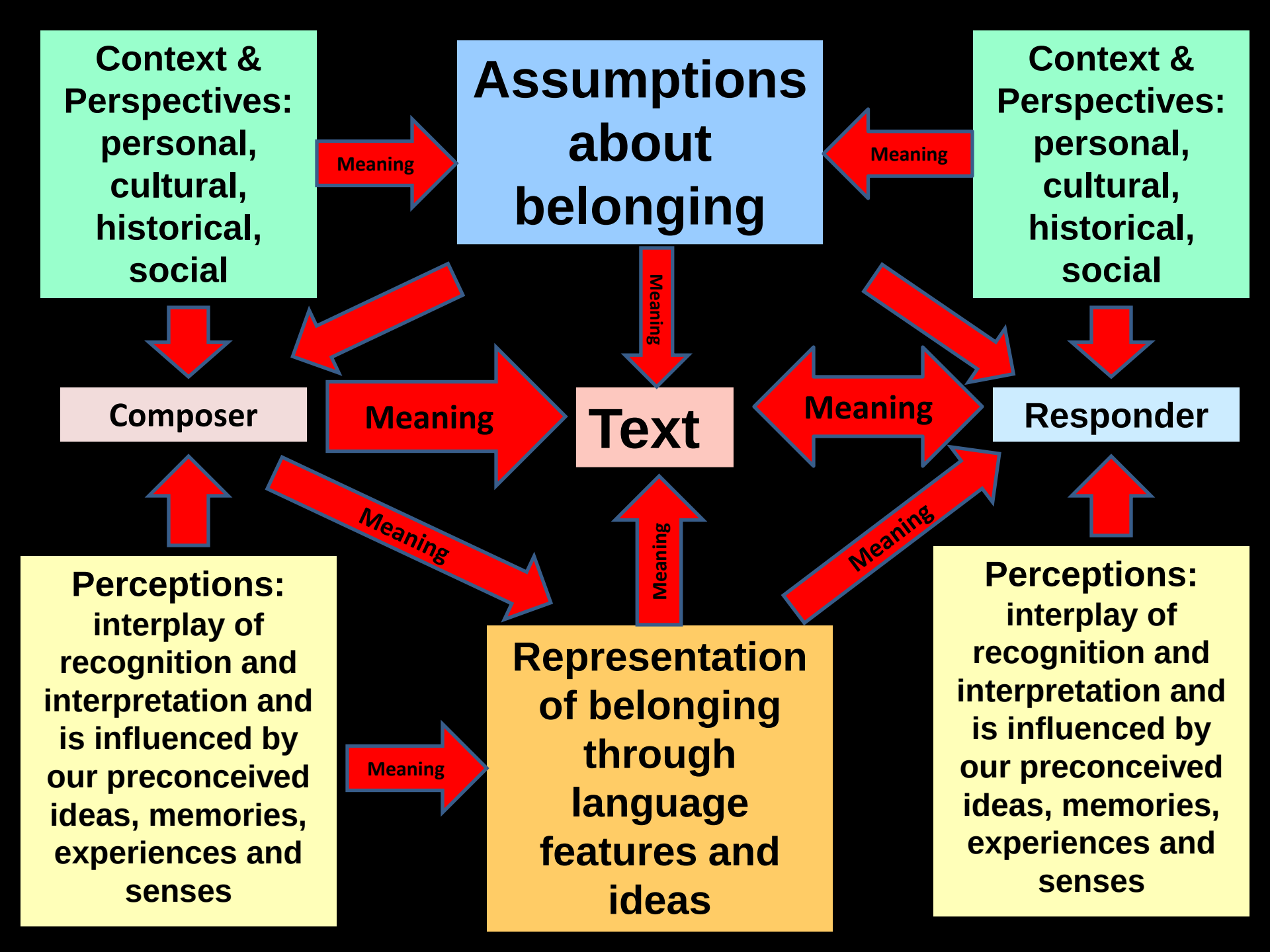
Belonging is an intensely personal experience and our sense of belonging is inevitably coloured by our situation and personality. Given the wide range of the human condition, it is inevitable that there will be a varied and complex range of experiences of belonging.

The Looking glass self: According to Cooley, the self is the conscious social identity that any individual has. We are who we think we are, but a good deal of who we think we are—our self-concept—derives from seeing ourselves as others see us.



We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

TS. Eliot – 'The Waste Land'


Context & Perspectives: personal, cultural, historical, social
Meaning
Assumptions about belonging
Meaning
Context & Perspectives: personal, cultural, historical, social
Meaning
Composer
Meaning
Text
Meaning
Responder
Meaning
Meaning
Meaning
Perceptions: interplay of recognition and interpretation and is influenced by our preconceived ideas, memories, experiences and senses
Meaning
Representation of belonging through language features and ideas
Perceptions: interplay of recognition and interpretation and is influenced by our preconceived ideas, memories, experiences and senses

The Rubric

- **Perceptions** and ideas of belonging, or of not belonging, vary.
- These perceptions are shaped within personal, cultural, historical and social **contexts**.
- A sense of belonging can emerge from the connections made with **people, places, groups, communities and the larger world**.
- Students may consider aspects of belonging in terms of **experiences and notions of identity, relationships, acceptance and understanding**.

The Concept of Belonging

- How do you view the notion of belonging?
- Do the texts invite you to belong to their worlds?
- How do the texts represent the concept of belonging?
- How do your perception and assumptions about belonging compare with that of the composers you are studying?
- Has your perspective been challenged or altered?
- What lines of argument have you developed as a result?

Theses

- Essential to develop at least four overarching theses or points of view
- A synthesis of the ideas you have gathered about belonging.
- Apply to all sections of Paper 1.

Theses

Belonging is an ambivalent notion; a dynamic state of flux.

Theses

The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy act as enablers or impediments.

Theses

Belonging comes from within rather than without. To belong is to be. We cannot belong until we understand ourselves.

Theses

Place plays a fundamental role in the lives of human beings, it is the nexus of existence. Our physical, psychological and cultural connection to the world we move in impacts on our perception of belonging.

Section 1: Reading Task

- *"Strong responses demonstrated perception and insight into the **ideas** embedded in the texts and supported a thesis with effective **textual evidence**."*
- *"Weaker responses simply described the content of either the written or visual without linking them"*
- *"A discussion which focused primarily on language techniques often restricted the candidates' opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively"*

Reading Task

- The ideas!
- Composer's purpose and attitude towards belonging
- **How** language features, form and structure represent belonging
- How you respond **personally** to the ideas in the texts.

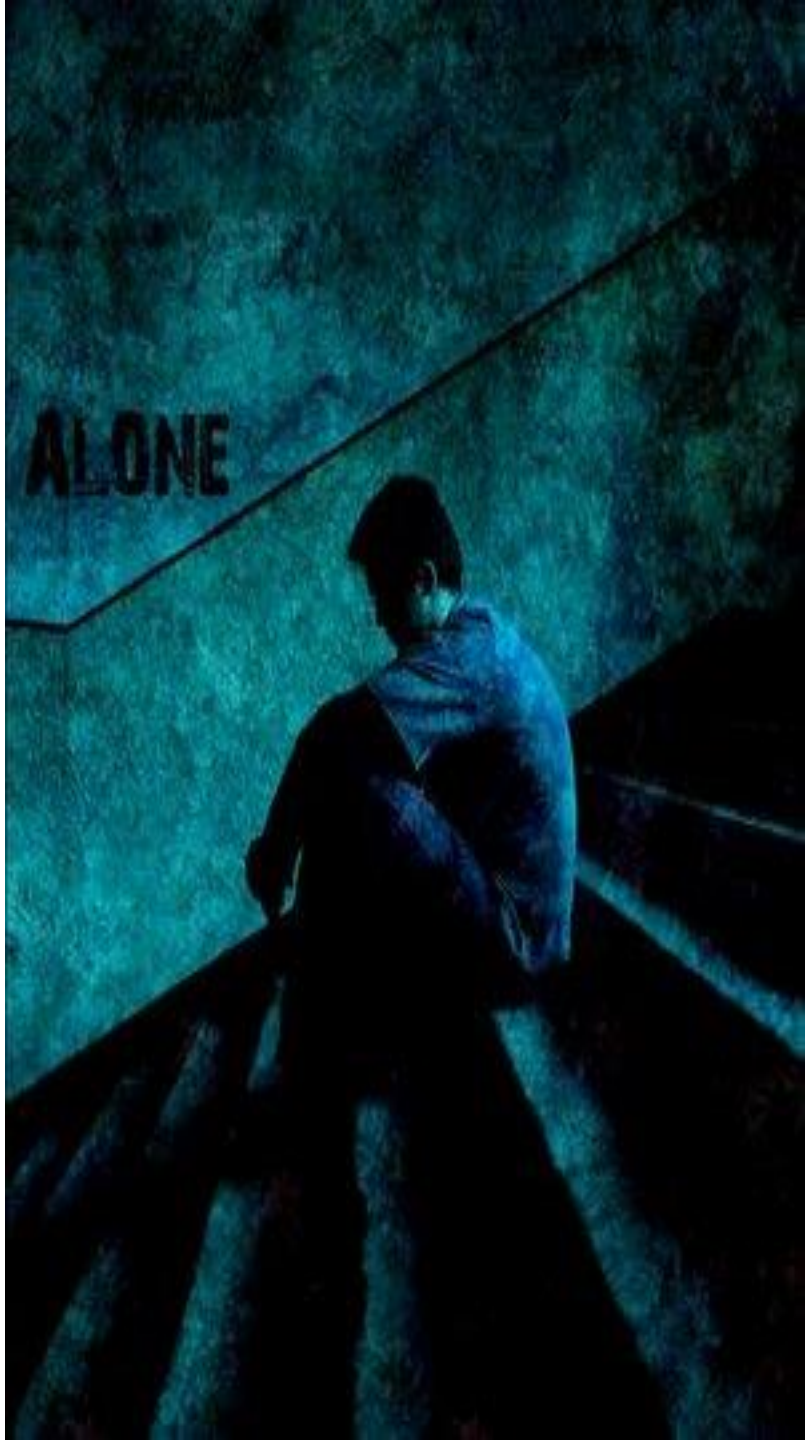
Reading Task

- Use 10 minutes reading time to look for the **overarching concept** or theme about Belonging
- Interrogate the **questions**.
- Check the **mark value**
- **Support** answers with examples and specific quotations.
- Read the **rubric** – this tells you what is being assessed.

Reading Task

What is the question asking for;

- An idea about belonging? *Make sure that this is linked specifically to the text*
- An evaluation of how language or visual techniques shape meaning in a text? *Remember to clearly identify techniques and explain their effect*
- The unpacking of a concept? *Provide specific insights and supporting evidence*
- Evaluation or synthesis between texts?

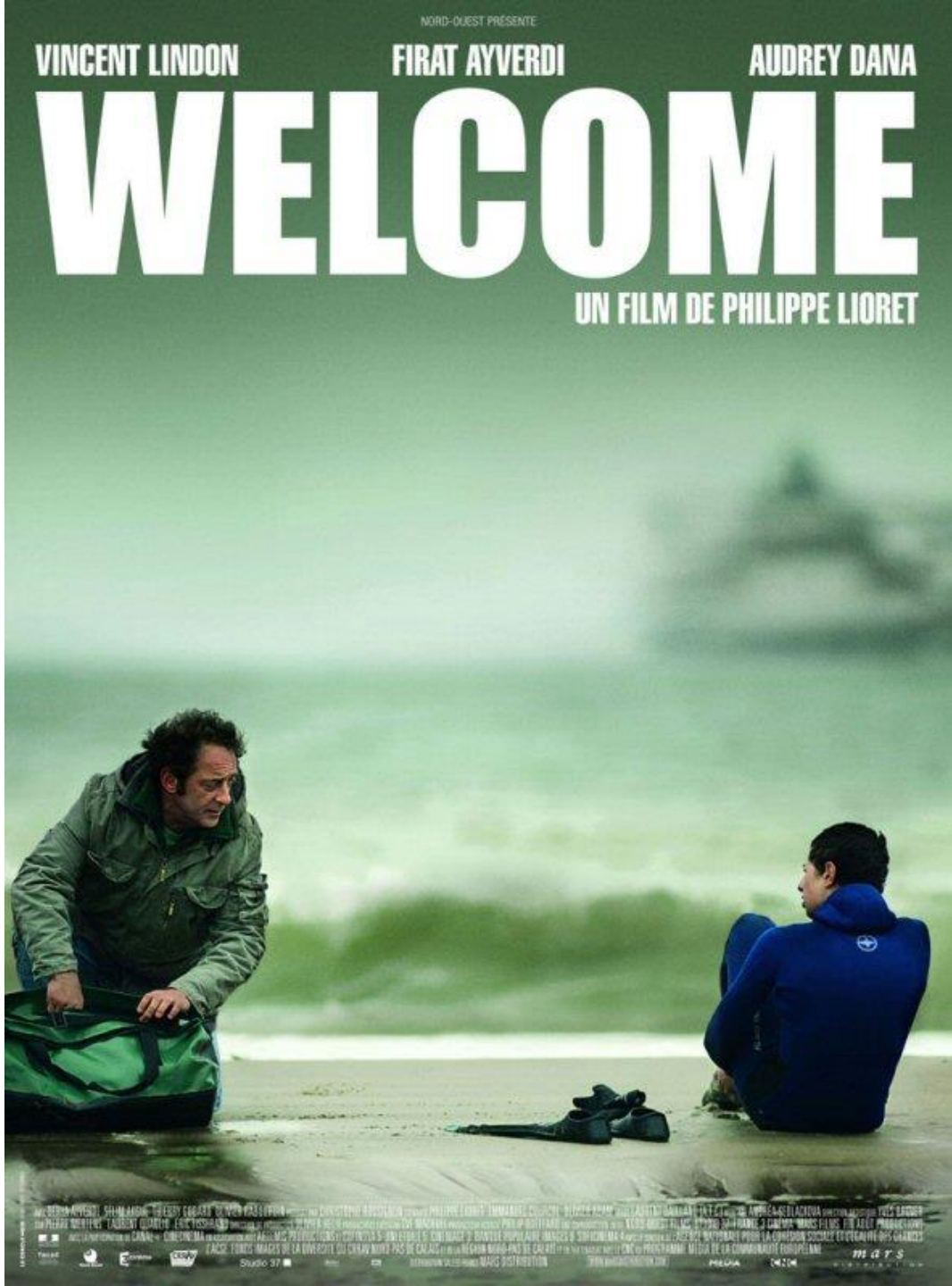


Enriching analytical skills

- Interrogating the composer's purpose and intended audience
- Composing expositions with a purpose
- Finding the emotive words or salient images first to uncover the meaning
- Highlighting key words
- Privileging ideas over techniques

Reading Task

- **Assumptions** about belonging that have shaped the representation.
- **Different perspectives** on belonging.
- **Synthesis** in final question

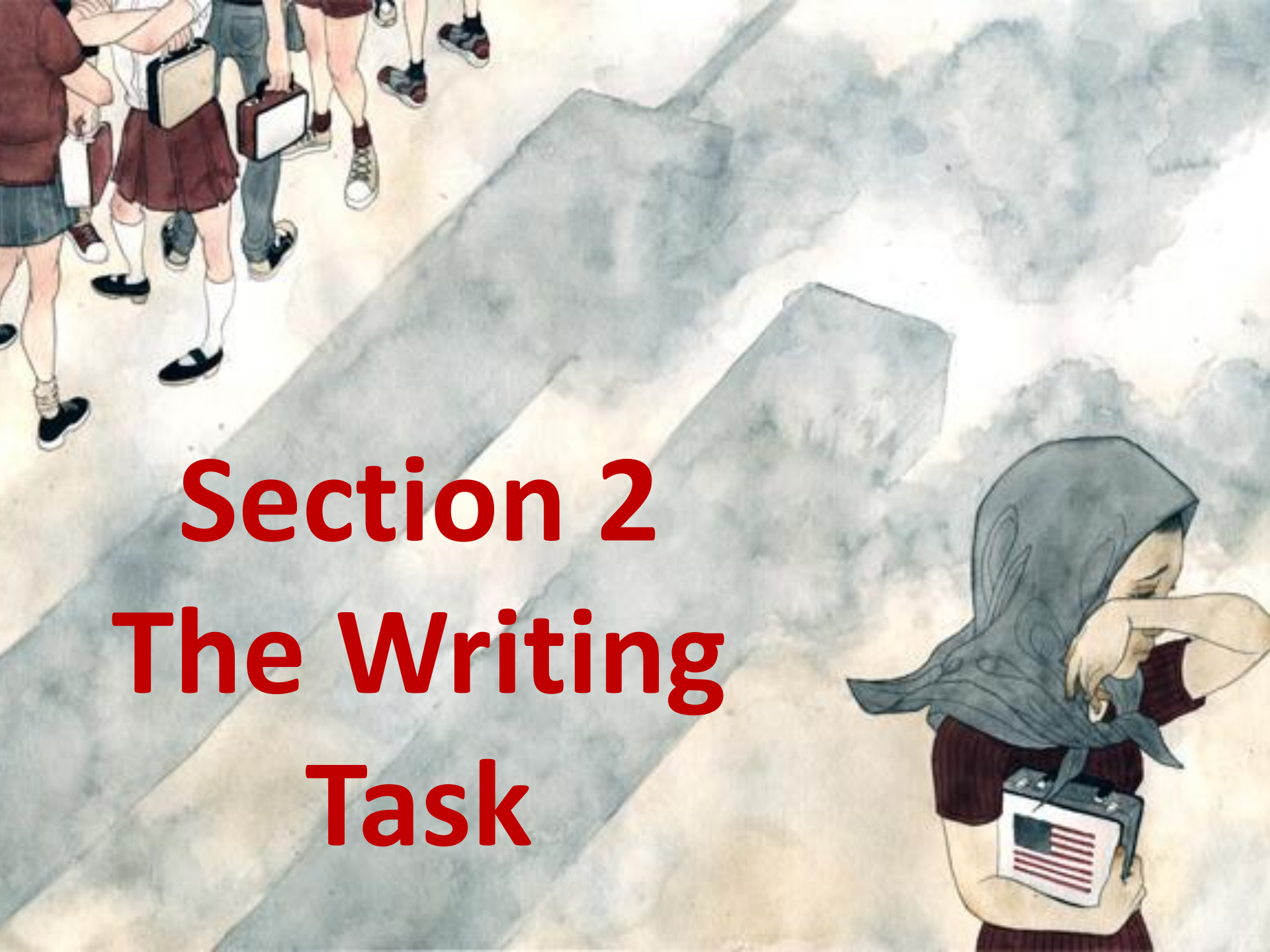


Synthesis Question

- A range of questions could be asked:
  - **Evaluative** *(In your opinion, which text was most effective in conveying an idea about belonging?)*
  - **Comparison** *(How did two of the texts convey different ideas about belonging?)*
  - **Concept** *(How did two of the texts reflect the importance of landscape to belonging?)*
- You need to write comprehensively (a page at the very minimum – two pages desirable).
- Discuss form and features of both texts supported by detailed references.
- You MUST address texts equally.

Synthesis Question

- **CONCEPT** driven
- Line of argument or **THESIS** in first topic sentence.
- Mini-essay
- **INTEGRATE, COMPARE** texts within paragraphs.
- End with an **EVALUATIVE** statement.



Section 2
The Writing Task

Imaginative Writing

- Writing is a craft that can be learned and transformed to become artistry!
- Explicitly focus on the craft and artistry!

Notes from Marking Centre

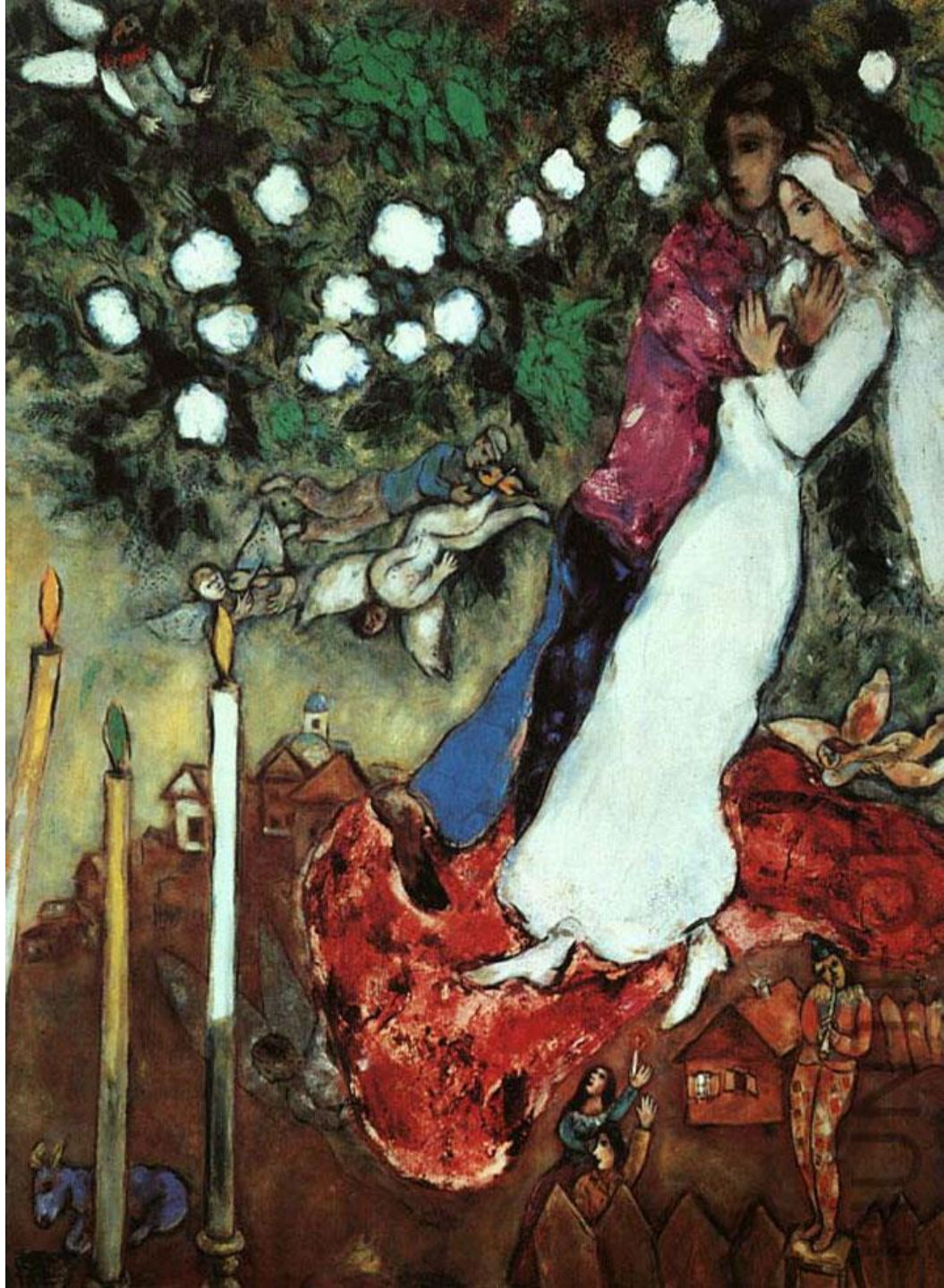
- *‘responses displayed **originality** and **artistry** and the **mechanics** of language were applied skilfully.’*
- *‘They explored the ways relationships contribute to a sense of belonging with insight, **complexity and/or subtlety**. These responses displayed originality and **artistry** and the **mechanics of language were applied skillfully**.’*

Writing Task

- **Audience:** Who is the text meant for?
- **Purpose:** Inform, entertain, persuade, educate…
- **Context:** Place**,** time, period?
- **Form:** Original and frames tension
- **Concept:** Overarching idea

Artistry

- The art of the first and last lines!
- The details
- Setting – synaesthesia, colour, sounds…
- Verbal cinema



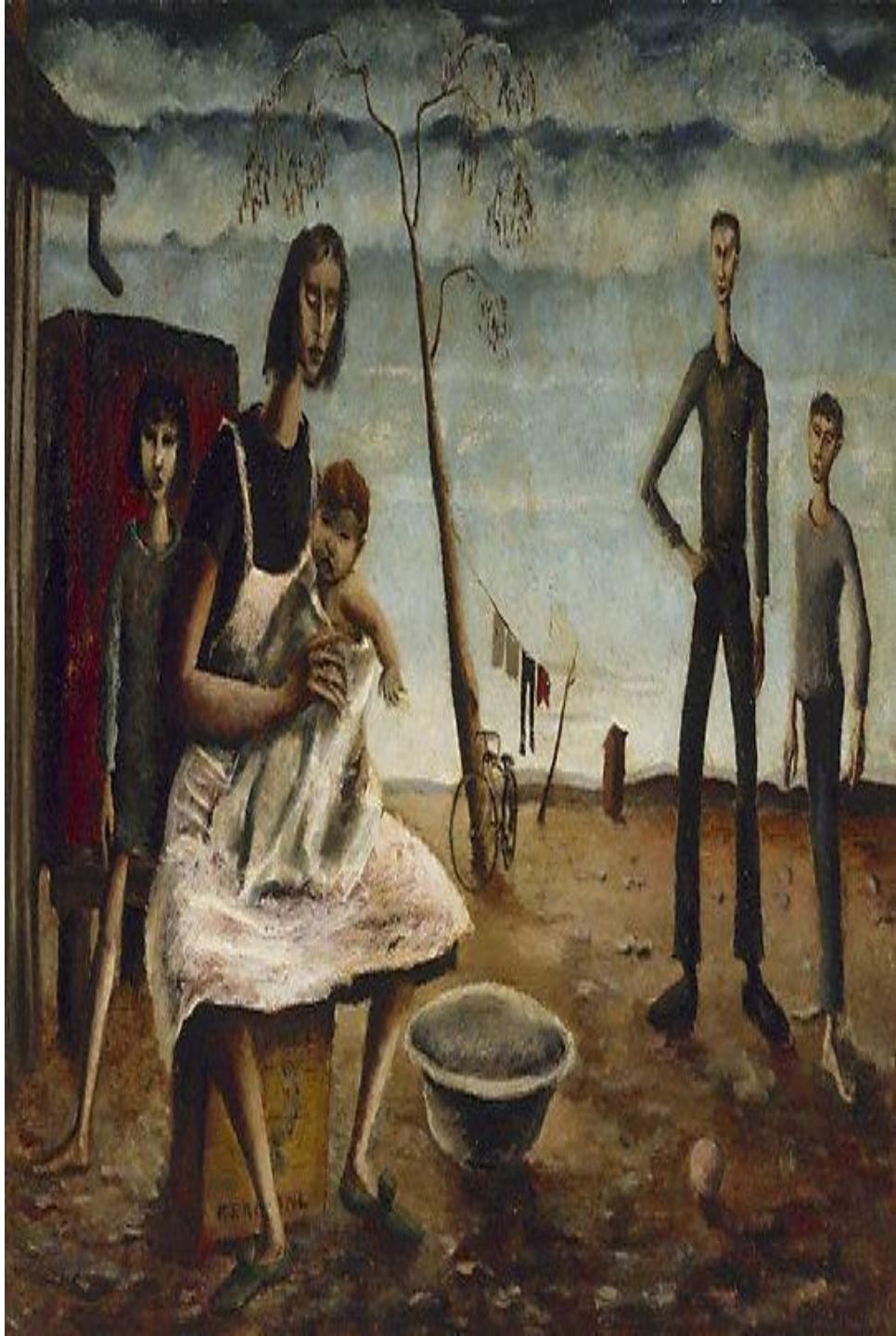
- **Voice:**
- Writing from experience
- Conviction
- Word choice
- **Subtlety:**
- Tension
- Ambivalence
- **Structure:**
- Cyclical
- Flash back
- A fragment

Artistry

- **Mechanics:**
- Syntax: varying length and beginnings
- Lexical density
- Imagery: figurative devices/synaesthesia
- Sound: euphony, discordance, disruption
- Verbs not adjectivous

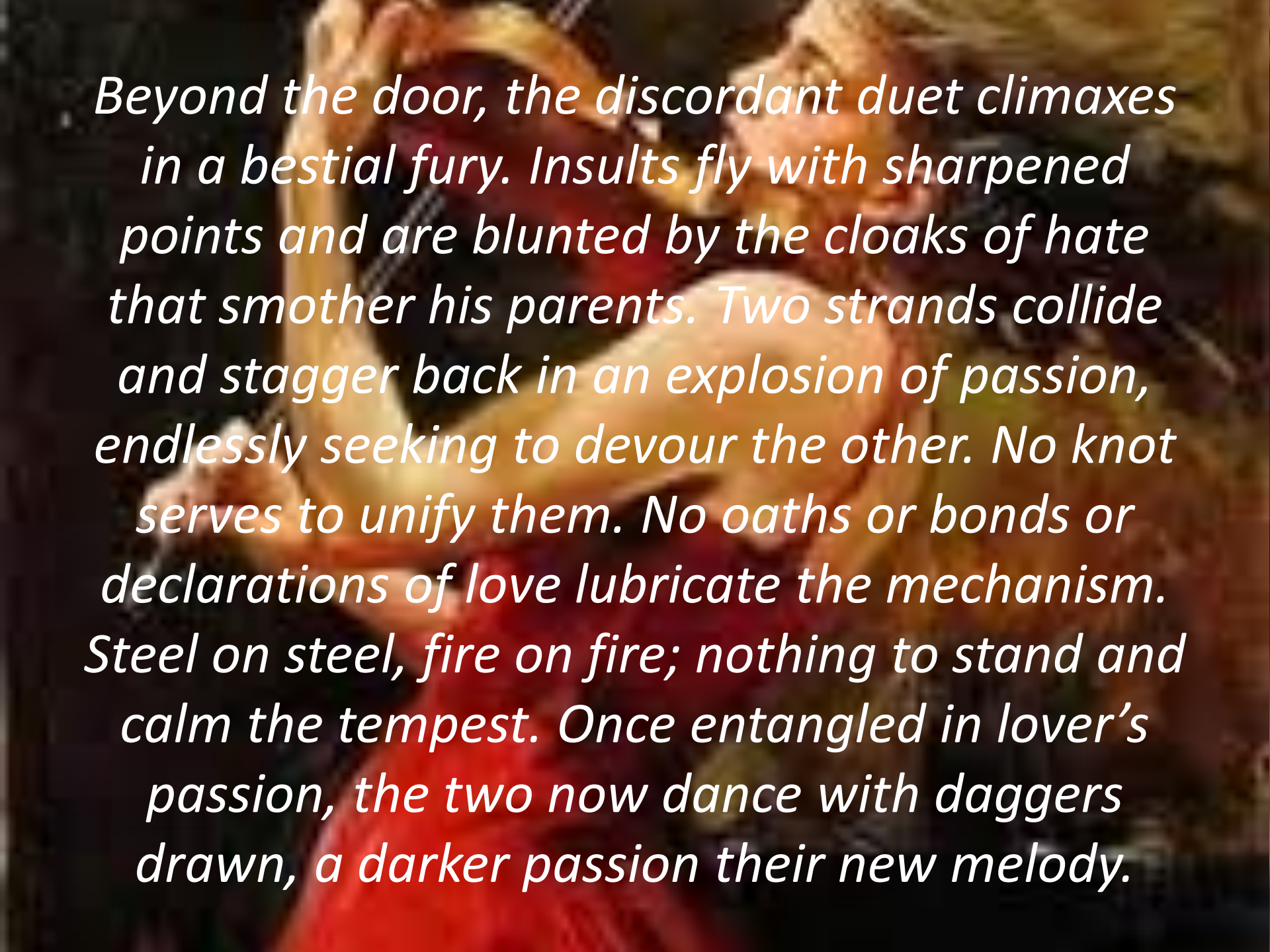
Artistry

- **Characterisation:**
- Idiosyncrasies
- Complexity
- Perspectives and values
- Back story
- How they move and act in the setting
- Dialogue and voice
- Relationships
- Actions and consequences



He starts to play. I gaze in fascination at his perfectly curved fingers and the flowing movements of his arms. His hands glide effortlessly over the keyboard whilst his core sways to and fro with the tempo of the music. The increasing dynamic stature, chromatic dissonances and the unresolved chord progressions – typical of my grandfather's naturalistic compositional style – lure me into the music. I am struck by the sheer dynamism of his posture; his entire self devoted to the release of passion through the weaving of his beautiful melodies, working to achieve a work of absolute perfection far surpassing Chopin's Etude. Notes on a page are being transformed into passions and emotions. The fire crackles with nervous excitement.

There's a nothingness on the horizon that watches and waits. Nothing. I turn around and look back at the empty beach. There is no other place I want to be. I see a set coming. Digging deep into the ocean I gain speed and push my way onto the wave. A great force pushes me on and on. A huge rush of adrenalin kicks in as I stand up and fly down the glassy face. For that split second nothing else matters. No thoughts in my mind about school or my future or anything. All that matters is here on this wave. I don't care what will come next…



Beyond the door, the discordant duet climaxes in a bestial fury. Insults fly with sharpened points and are blunted by the cloaks of hate that smother his parents. Two strands collide and stagger back in an explosion of passion, endlessly seeking to devour the other. No knot serves to unify them. No oaths or bonds or declarations of love lubricate the mechanism. Steel on steel, fire on fire; nothing to stand and calm the tempest. Once entangled in lover's passion, the two now dance with daggers drawn, a darker passion their new melody.

An approach

- Think of a memory from your own past, or a story that you have been told by someone who is important to you.
- Reduce this memory down to a single moment in time – isolate the most important part of the memory.
- Create a motif, or a recurring image for your memory. Consider what it represents about your memory: a mirror, locket, refrain from a song... The motif should represent a climax in your plot – a moment of truth or a central action.
- Flashbacks: Movement between childhood memories and the present.
- The story behind what is broken or missing…the missing leg of a teddy bear, the head that has been cut from a photo, an empty photo frame…

Activities

- Flash fiction – 50 words with a motif and key idea
- Recording writing
- 12 word stories
- A newspaper headline or recent event
- Haiku

Section 3
Critical Response

The texts of your own choosing become the discriminators for your response.

HSC Examination Rubrics

In your answer you will be assessed on how well you:

- demonstrate understanding of the **concept** of belonging in the context of your study
- analyse, explain and assess the ways belonging is **represented** in a variety of texts
- organise, develop and express **ideas** using language appropriate to audience, purpose and context

Section III: Extended Response

- Must demonstrate understanding of key concepts and ideas of belonging from the rubrics and through the response to the texts
- Develop theses or lines of argument
- Choose texts that connect with concepts

Notes from the Marking Centre

- *'Candidates who clearly understood the purpose of their texts were able to demonstrate **conceptual understanding** and respond personally.'*
- *'High-range responses … displayed an ability to **evaluate** and **analyse.**'*
- *'an **insightful thesis,** which was **sustained** throughout the response through a **discerning** selection of textual detail… skilful integration of the analysis of both texts into the **conceptual framework** of their response was a distinguishing feature of highly developed responses. These responses were also marked by clear and purposeful control of language, with a **judicious** use of **related material**.'*

Extended Responses

- **Conceptual understanding**:

- The thesis or line of argument
- In response to the question
- The framework and drivers for extended responses
- Integrates the response
- Support and challenge

Developing a Thesis

- Strong opening paragraph that introduces a clear line of argument or thesis that directly addresses the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

Theses

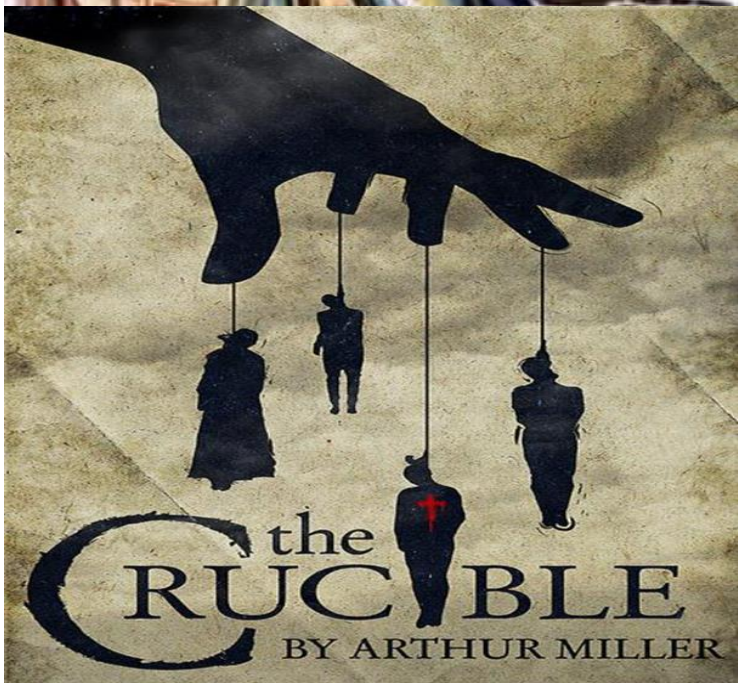
- Overarching through the question to specific lines of arguments.
- Supporting the thesis with the reasons why the student has arrived at this point of view.
- At least two – three supporting arguments used to further the thesis that addresses the question in the essay.
- E.g. The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy.

Developing a Thesis

- Judicious textual support: Detailed, relevant examples from the text/s rather than spurious, shallow examples.
- Supporting the analysis of language features with examples from the text/s and evaluating their impact on the responder. Never a shopping list of techniques!
- Begin with the idea, move to the textual detail and then analyse the language features and the meaning conveyed.

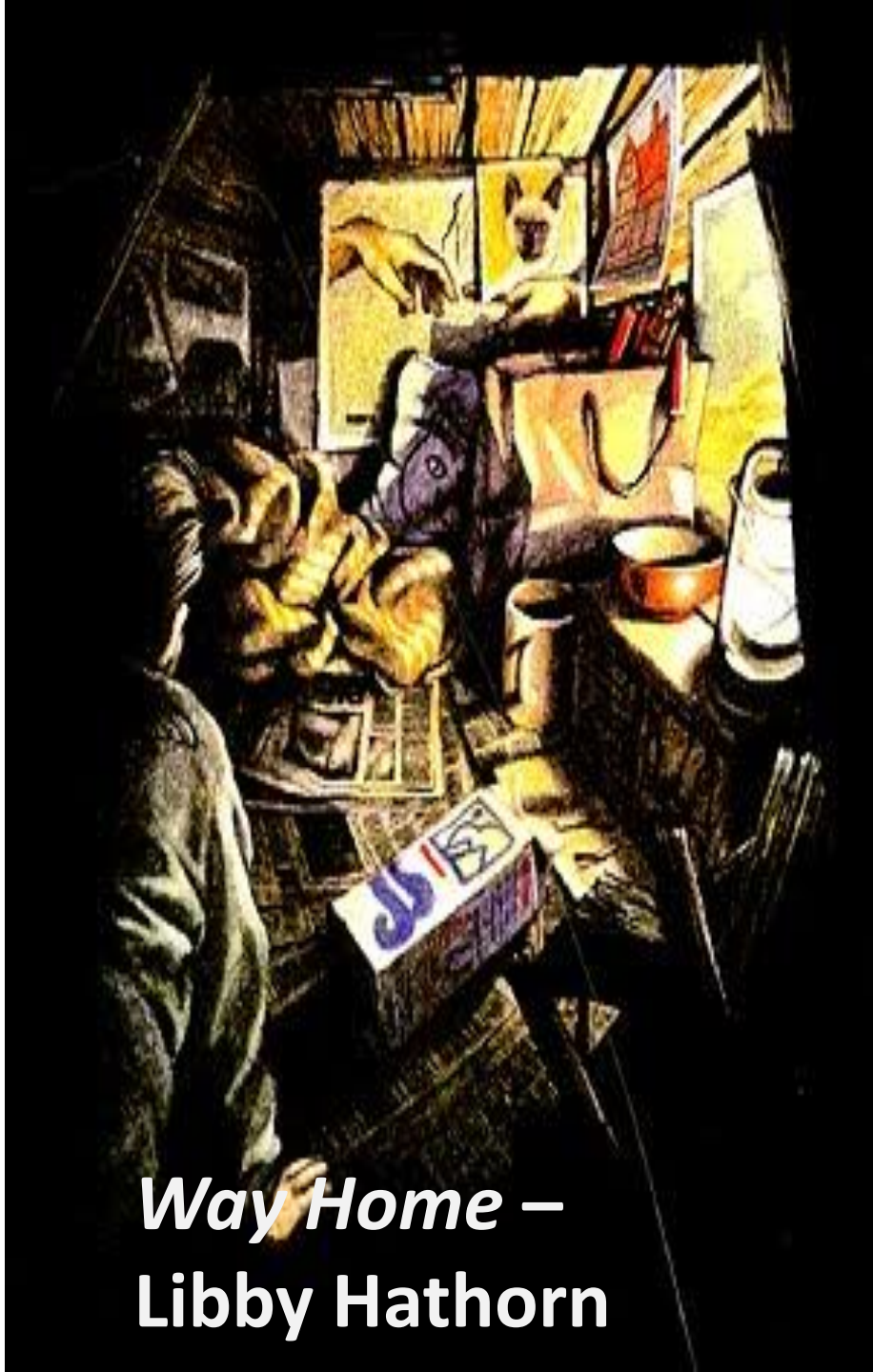
Cohesion

- Making connections between the texts through:
- The thesis
- Characters
- The act of representation
- Connecting words: *Furthermore, alternatively…*



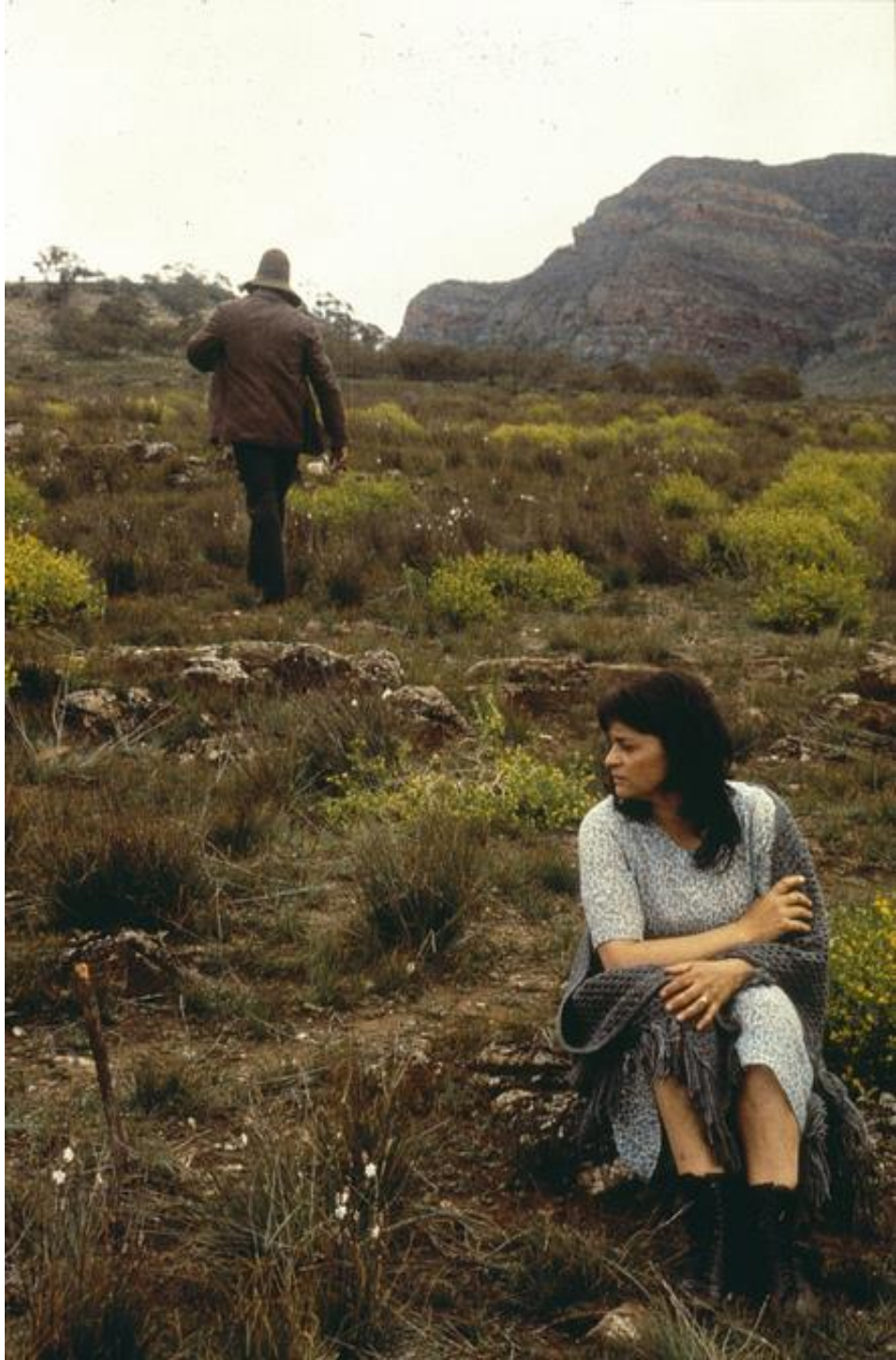
Texts of own Choosing

- Discerning choice of related material that enhance and strengthen the argument through subtle comparison or stark contrast.
- Enable the student to support and challenge the theses or lines of argument
- The discriminator!!



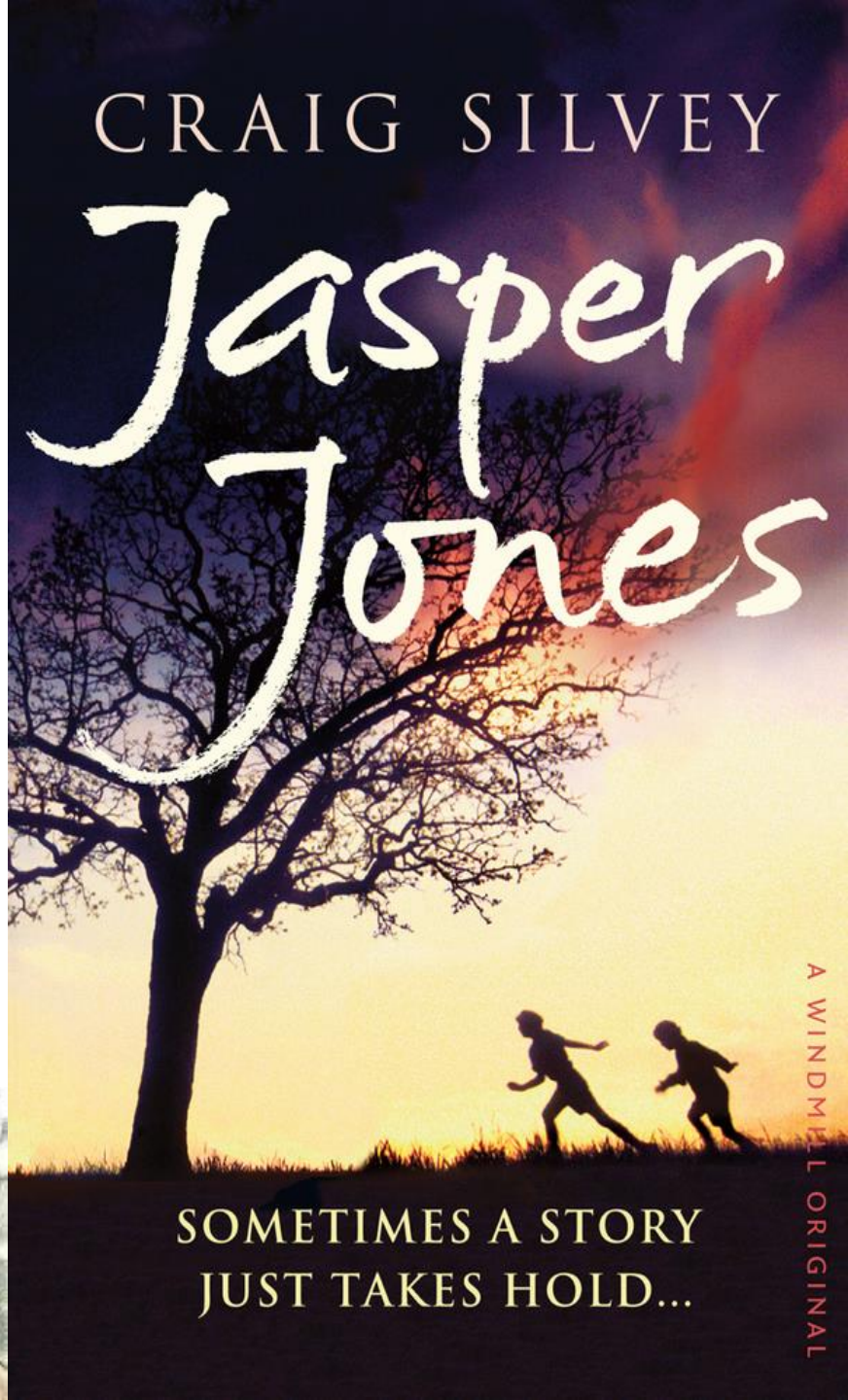
Related Texts

- ***One Night the Moon***: Prejudice destroys all hope of a family being reunited.
- ***Beneath Clouds***: A community divided by racism.
- ***The Island:*** Unquestioning conformity and mob rule in its most ugly and destructive form.
- ***Apocalypse Now***
- ***Black Balloon***
- ***Che***
- ***The Lost Thing***



Related Texts

- Archie Roach: *'Down City Streets'*
- *Catcher in the Rye*: Holden chooses alienation because of the phoniness of others.
- *Jasper Jones* – Craig Silvey: *'I think Jasper Jones speaks the truth in a community of liars.'*
- TS.Eliot: 'The Waste Land'
- Tim Winton: *The Turning* – short stories

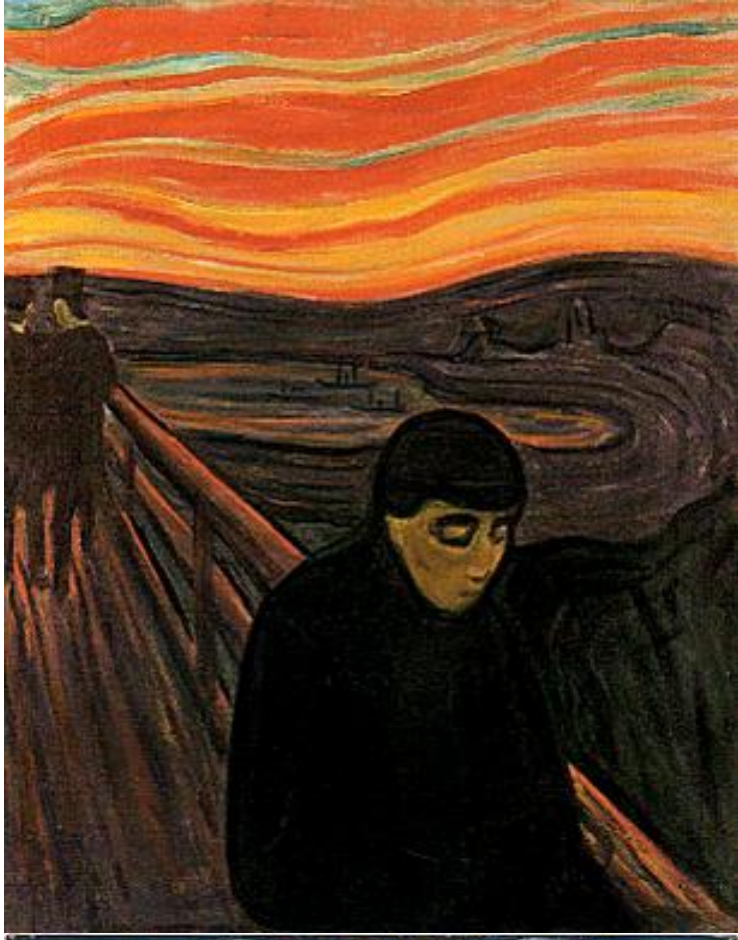


Related Texts

- *Social Network*: How relationships strengthen and challenge the notion of belonging.
- Robert Gray's poetry: 'Journey the North Coast', 'Diptych', 'The Meatworks'
- Archie Roach's songs and poetry: 'Took the Children Away'…racial barriers
- *Whale Rider:* Gender barriers
- *A Beautiful Mind:* Barriers and obsessions
- *God of Small Things* - Arundhati Roy

Related Texts

- ‘Despair’ & ‘Scream’ – Edvard Munch
- *Love and Honour’* - Nam Le
- *Namatjira* - Scott Rankin
- *The Life Of Pi* – Yann Martel
- *The Bell Jar* – Sylvia Plath
- *Secret Lives of Others*
- *Skin*
- *Death of a Salesman* – Arthur Miller
- *Five Bells* – Gail Jones
- ‘Vincent’ – Don Maclean
- *Slum Dog Millionaire*
- *Persepolis*



Feelings of belonging are constantly changing due to societal pressures and expectations. Some individuals choose to change personally to conform and belong or to stand alone. This concept of belonging is conveyed through the representations of people and their relationships with others and the larger world in the play *The Crucible* and the film *Social Network*. Strong individuals choose not to belong to a society to preserve their individual and professional identity, and this can either enrich or challenge the values of a community or group.

Strategies

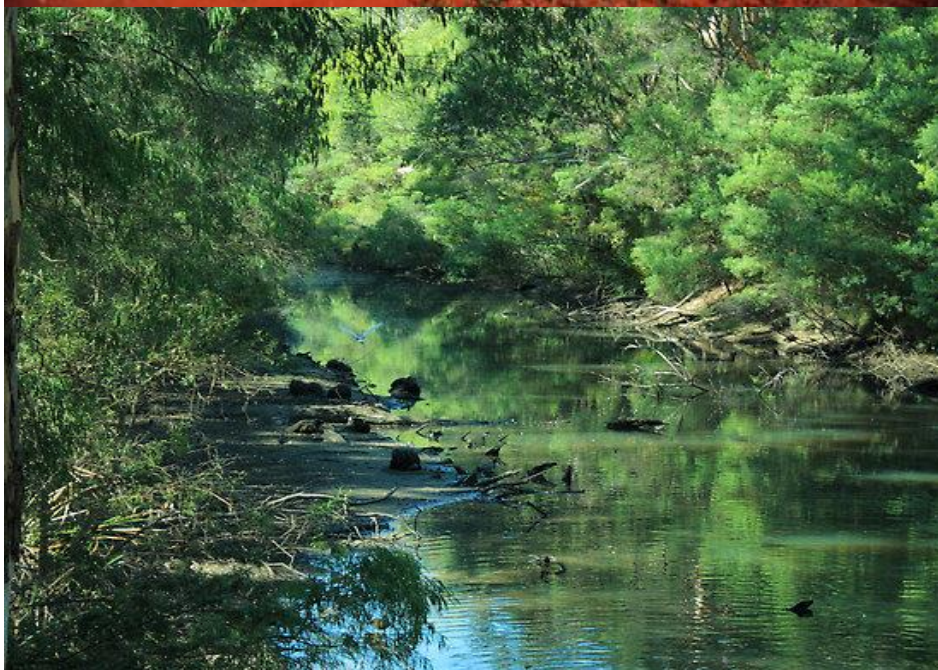
- 60-second presentations about the most significant concept
- Suite of poetry
- Hot-seating characters' perceptions of belonging
- Learning objects

Distinctively Visual

Henry Lawson's short stories and related texts

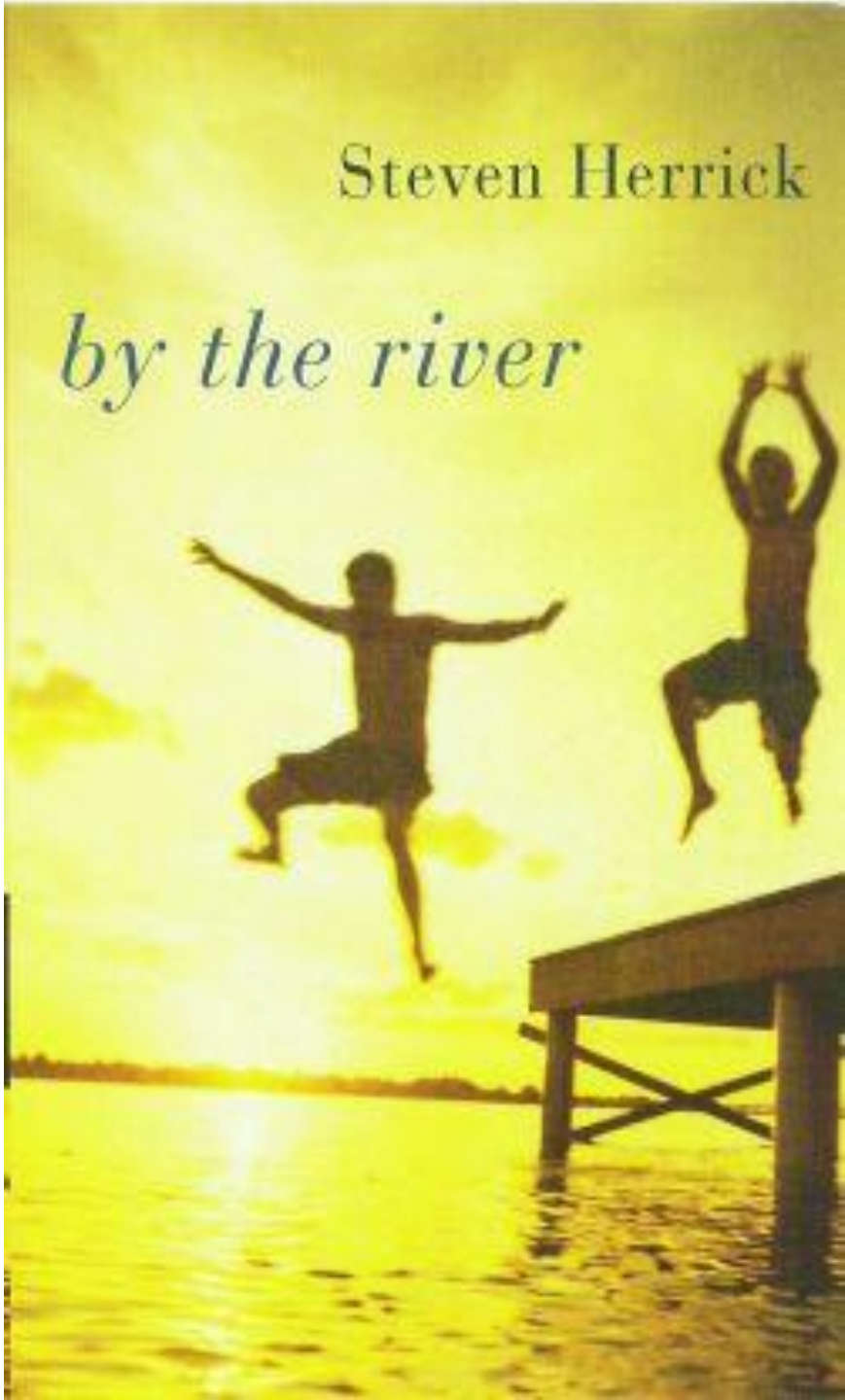
Landscape

- Place defines and shapes us
- Harsh, vast and dry
- Isolated and dangerous
- Water offering life and renewal



By the River

- Steven Herrick's verse novel
- *Brown*
  was dry grass all
  summer,
  a dead snake,
  cane toads squashed flat,
  our house smeared in oil;
  nothing that lives,
  nothing that shines.



Films

- *No Country for Old Men*
- *True Grit*
- *The Road*
- *The Life of Pi*
- Australian Screen: film clips: http://aso.gov.au/titles/alpha/A/

Songs

- ‘Sounds of then’ - http://www.youtube.com/watch?v=tSxnvQeqnsE – gangajang
- ‘Droving Woman’ – Paul Kelly - http://www.youtube.com/watch?v=5fm27zZ4psw&feature=fvsr

People

- Stoic, courageous and strong
- Resilient and feisty women
- Accepting and convivial men

William Dobell – The Billy Boy

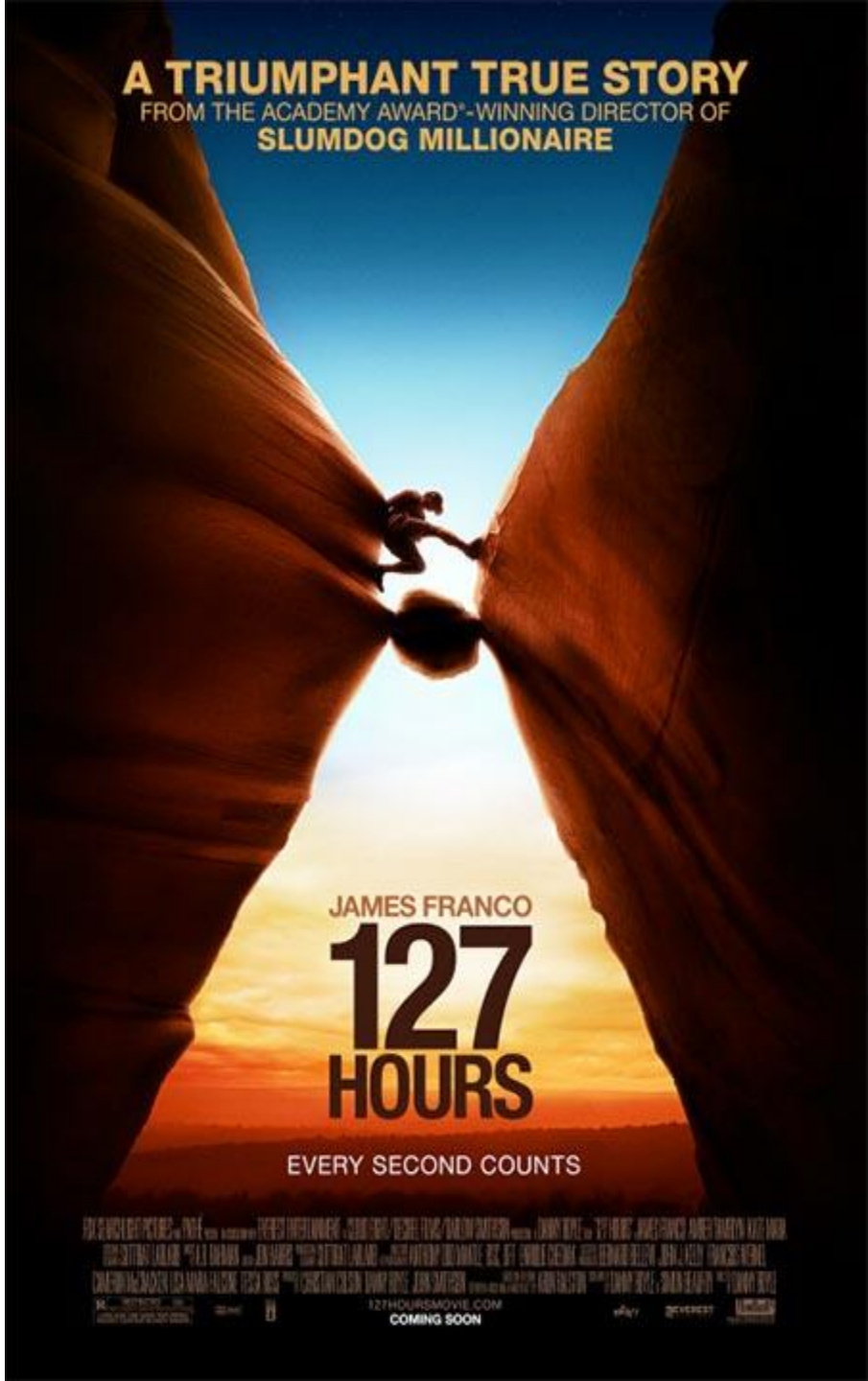
Sydney Nolan – Ned Kelly

Fredrick
McCubbin

Charles Blackman

Films

- *Of Mice And Men*
- *To Kill a Mocking Bird*
- *O Brother Where Art Thou*
- *127 Hours*
- *Yolongu Boy*
- *Storm Boy*



Songs

- ‘On Raglan Road’ – Sinead O’Connor - http://www.youtube.com/watch?v=T6zqb3gf5aA&feature=related
- ‘Streets of London’ Ralph McTell - http://www.youtube.com/watch?v=DiWomXklfv8&feature=related

Module A

Exploring Connections

- How **meaning** can be shaped and **reshaped** by considering **connections** between texts
- Understanding of **values** and **context**
- Connections between **contexts, values, ideas,** and the use of **language forms and features**

Texts in Time

- How **similar content** in a pair of texts composed in different times and contexts is treated
- Treatment may reflect **changing values** and **perspectives**
- Compare **values, ideas and language forms and features**
- Understanding of **meaning** and **significance** of each text

Module A

For Module A, it is essential to be aware of:

- The **ideas** and **values** that are conveyed in each text
- The **context** of each text and how this has contributed to shaping the ideas and values in each text
- The **form** and **genre** of the text
- **How** specific textual features and techniques have contributed to shaping meaning in each text
- The similarities and differences in the way ideas are conveyed in each text.

- "Both *Blade Runner* and *Frankenstein* question what it means to be human." Evaluate how this question is explored in both texts and what meaning you have arrived at from this evaluation.

Discuss the context and values and what is being said about humanity in the 19th and 20th century

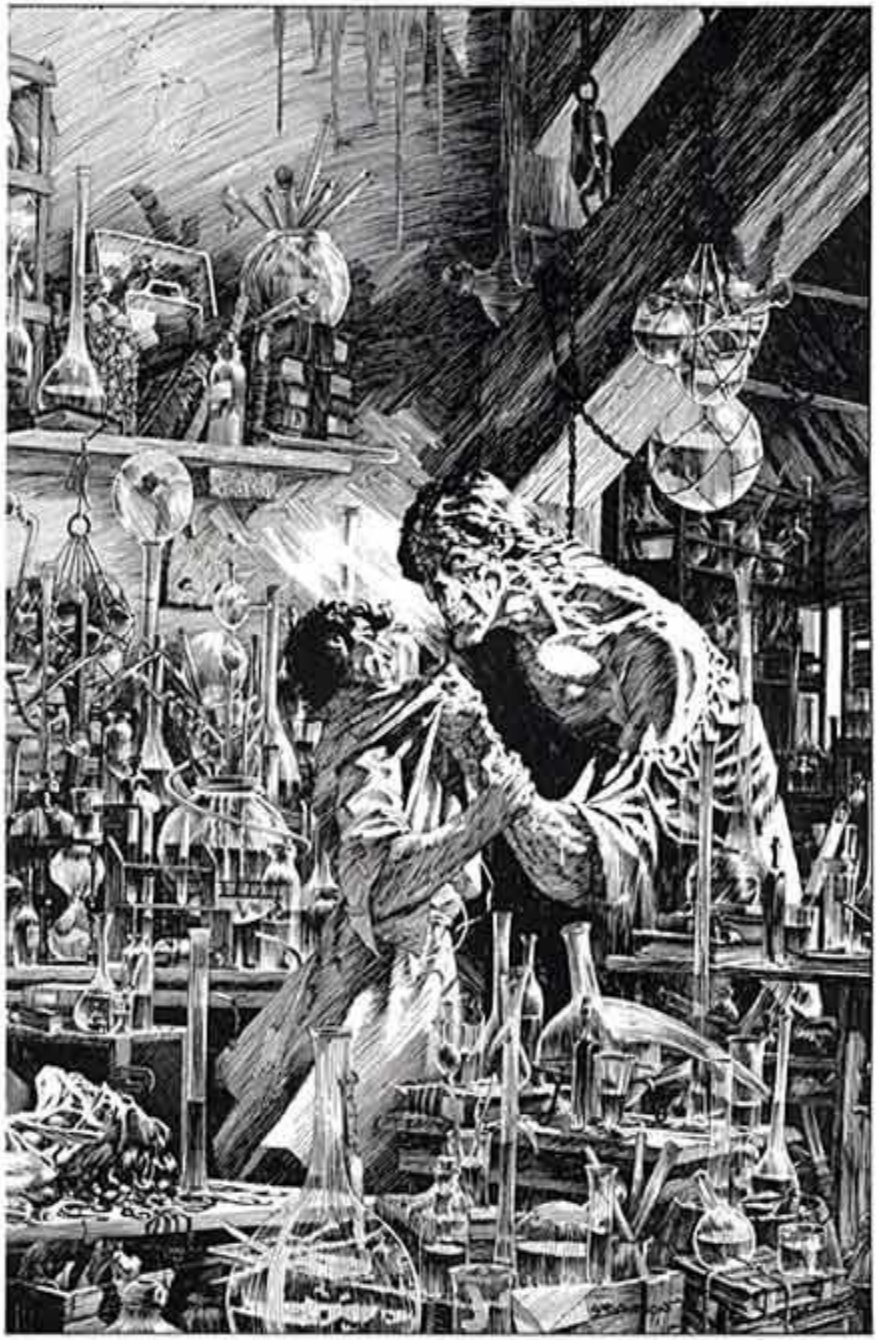
Humanity : imagination and intelligence, ambition and ego…

Analyse in an integrated comparison and contrast the creators and the creations , and the ideas that are conveyed about what it means to be human.

Discuss what meaning you have gained after an evaluation of what it means to be human in both texts.

Thesis

- Both texts, through their representation of the lack of humanity in the creators, and the very human qualities and flaws of the creations, raise the question about what is a human.



"...I shall be with you on your wedding night."

Context and Values

Frankenstein

- **Romantics:** Freedom, individuality, sublime nature
- **Industrial Age:** Expansion, child labour, slavery, enterprise, profit, technology, low life expectancy, crime
- **Religion and Morals:** Conservative but decline of religion and morality
- **Women:** Suppressed , death in child birth

Blade Runner

- **Multinationals:** Profit, advancement, enterprise
- **Postmodern world:** Atomic warfare, evil, transitory nature of life, power struggle
- **Technology:** Prolonging life, robotics, personal computers, weapons of war

The Creators

Frankenstein

- **Victor:** rebellious, intelligent, ambitious and driven, god-like
- *"Prometheus was a fool. The gods were jealous, greedy and possessive."*
- *"When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."*

Blade Runner

- Tyrell: ambitious, blind, ignorant, cruel and lacks compassion.
- *"Commerce is our goal here at Tyrell; more human than human is our motto!"*
- A remote and god-like individual whose ziggurat-like monolith epitomises human greed
- Tyrell cannot conceive why replicants would expect to live beyond their predetermined life span of four years.

Creations

- In *Frankenstein*, the wretch is represented sympathetically as being intelligent and sensitive, but his experiences with humanity transform him into a dark creature.
- His needs and desires are very human: love, companionship and family.

The Creations

- When we first meet the replicants they are cast in the role of villain, yet as the narrative unfolds we develop empathy for their plight.
- Awareness of finitude and fear of dying are shown as distinctively human traits, along with knowledge of one's past.
- Despite their terrible deeds we realise that at times they were more human than their creators.

The Wretch

- Shelley creates a wretch that is intelligent and sensitive.
- Influenced by John Locke's 17th century essays that argued that when individuals are born they are neither good nor evil, but as they grow their attitudes, values and behavior are shaped by their early sensory experiences.
- Emerges as Adam but becomes the fallen angel hell-bent on revenge and retribution.

The Wretch

- The wretch's experience of cruel rejection by his creator is tempered by his observations of the kind and virtuous DeLacey family.
- *"But my chief delights were the sight of the flowers, the birds, and all the gay apparel of summer"*
- Bible, Plutarch's *Lives of the Noble Romans* and Goethe's *The Sorrows of Werther* teach him about the duplicitous nature of humanity.

The Wretch

- He is the archetypal outsider devoid of family and love, and doomed to be forever rejected and alone. - *“No father had watched my infant days, no mother blessed me with smiles and kisses”* - essay “Of Human Virtue” written in the 18th century by Godwin.
- This instigates self-loathing and a rejection of good, and an embracement of revenge and evil.
- He is last seen by the explorer Robert Walton heading north like Deckard and Rachel *“borne away by the waves, and lost in darkness and distance”.*

Robert Walton

- Like Deckard, a narrator and a foil for Frankenstein.
- Explores the treacherous North Pole and find an Arctic passage to connect the Atlantic and Pacific Oceans.
- Raw, blind ambition and hubris prompts Frankenstein to relay his tale of woe and confront Walton with his flaws.
- He is pursuing that *“country of eternal light”*— unknown and illusive knowledge
- *"How gladly would I sacrifice.”*

Roy Batty

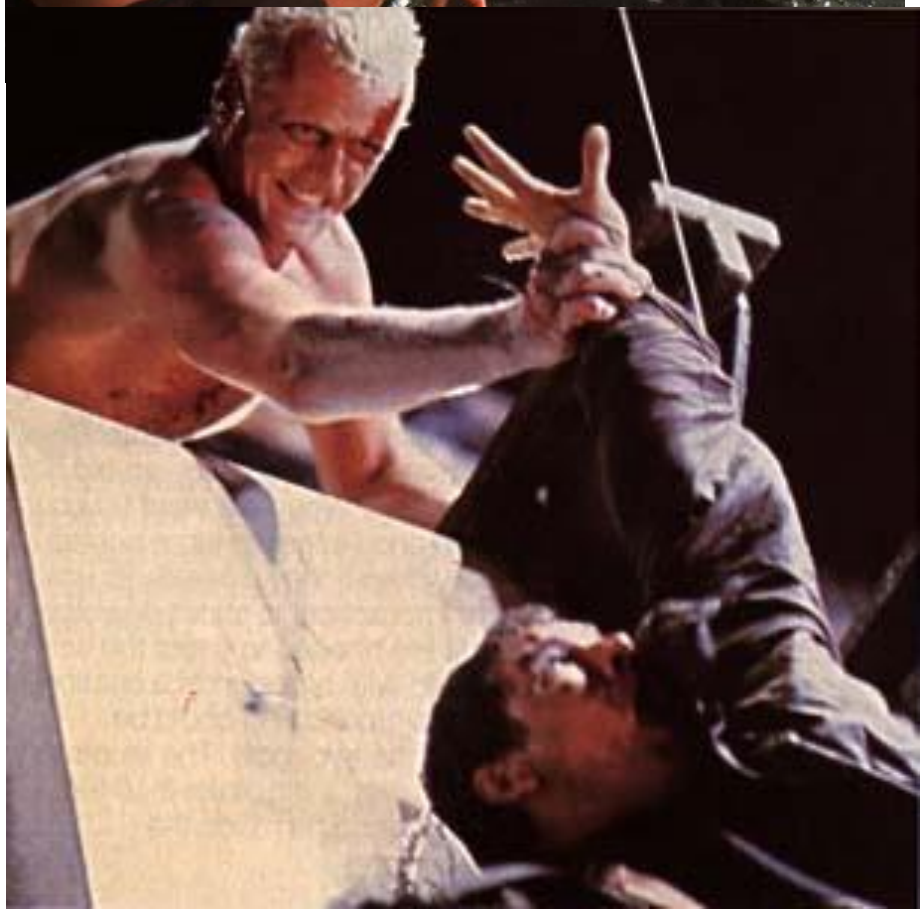
- *'All he wanted were the same answers any of us want …'*
- Deckard sees that Roy experiences the same doubts and worries, loves and mysteries, as his own.
- Endowed with strength and intelligence
- We acknowledge or deny humanity in the attitude we adopt towards the 'other'.
- By living longer Roy hopes to become more human, by dying he becomes human.

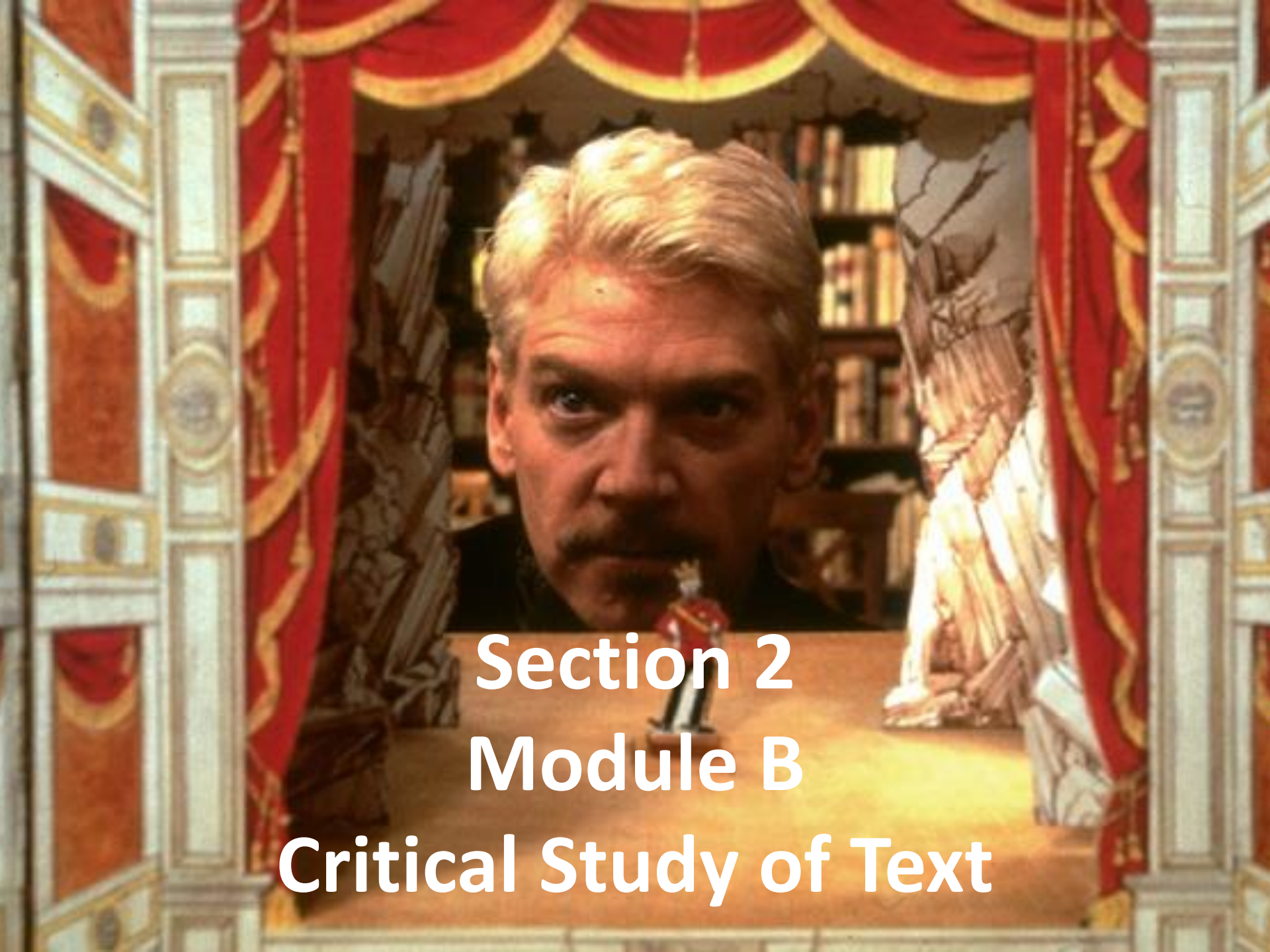
Henry Clerval

- He epitomises the importance of equanimity, empathy and compassion.
- *‘I saw the image of my further self’*
- *‘His wild and enthusiastic imagination was chastened by the sensibility of his heart.’*

Deckard

- Deckard has lost his humanity – too much killing and no relationships
- Cold, calculating, ruthless and suspicious
- Roy and Rachel teach him what it means to be human.
- Deckard is changed by Roy's selfless act and his stoic acceptance of his death: *"Maybe in those last moments, he loved life more than he had before. Not just his life, anybody's life, my life."*
- Deckard acknowledges that the replicants are just as human, if not more human, than their masters.





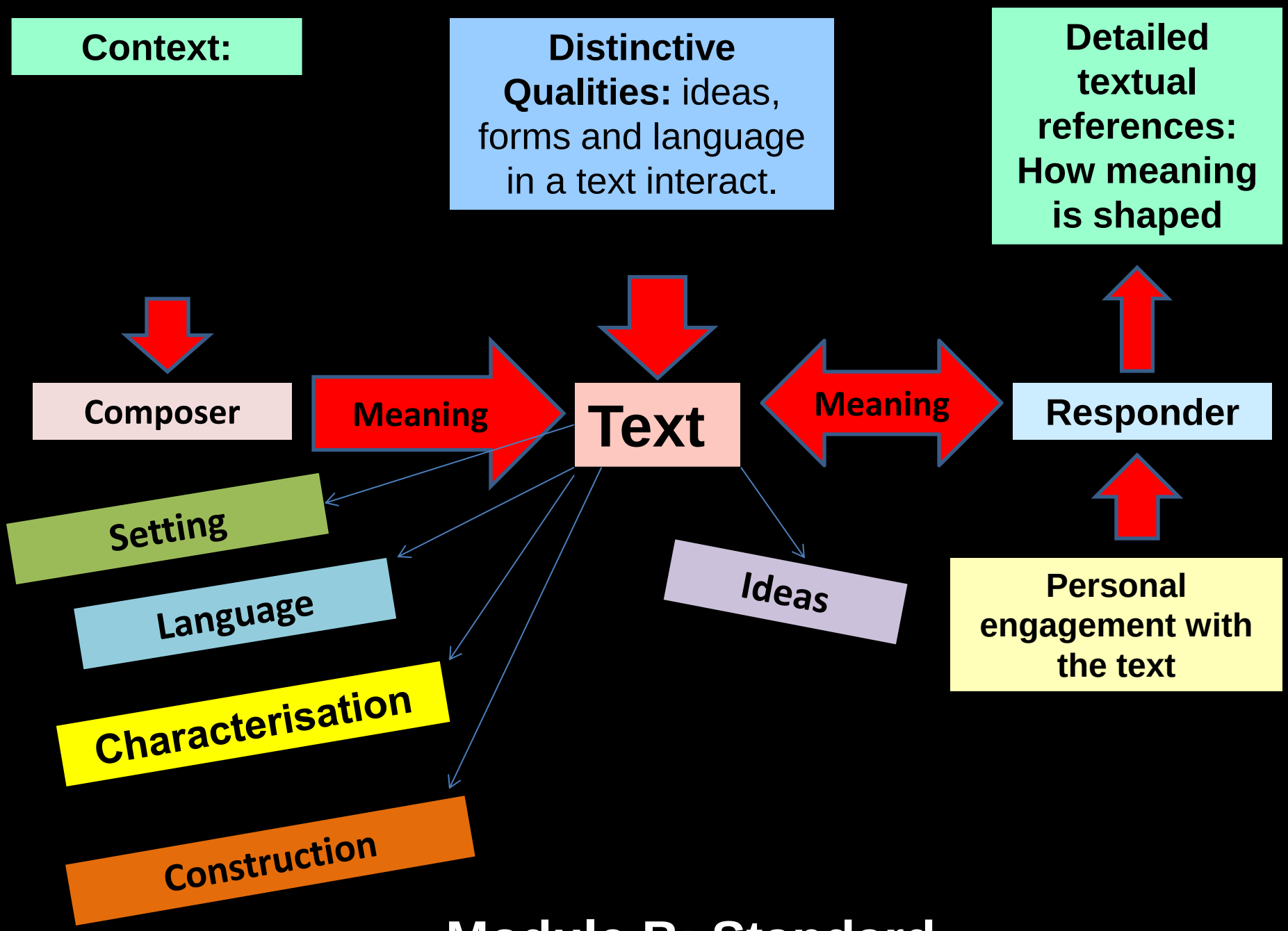
Section 2
Module B
Critical Study of Text

Module B: Close Study of Texts

- Sense of **personal engagement** with the text
- Explores understanding of **ideas, forms** and **language** in a text interact and affect the responder (distinctive qualities)
- Engage with question and focus on detailed textual knowledge.

The Concepts

- **Engagement:** sense of personal engagement.
- **Distinctive qualities:** ideas, forms and language in a text interact.
- **Characterisation:** Crafting of a character through language.
- **Construction/Textuality:** Form, structure and language.



Module B: Standard

HSC Rubric

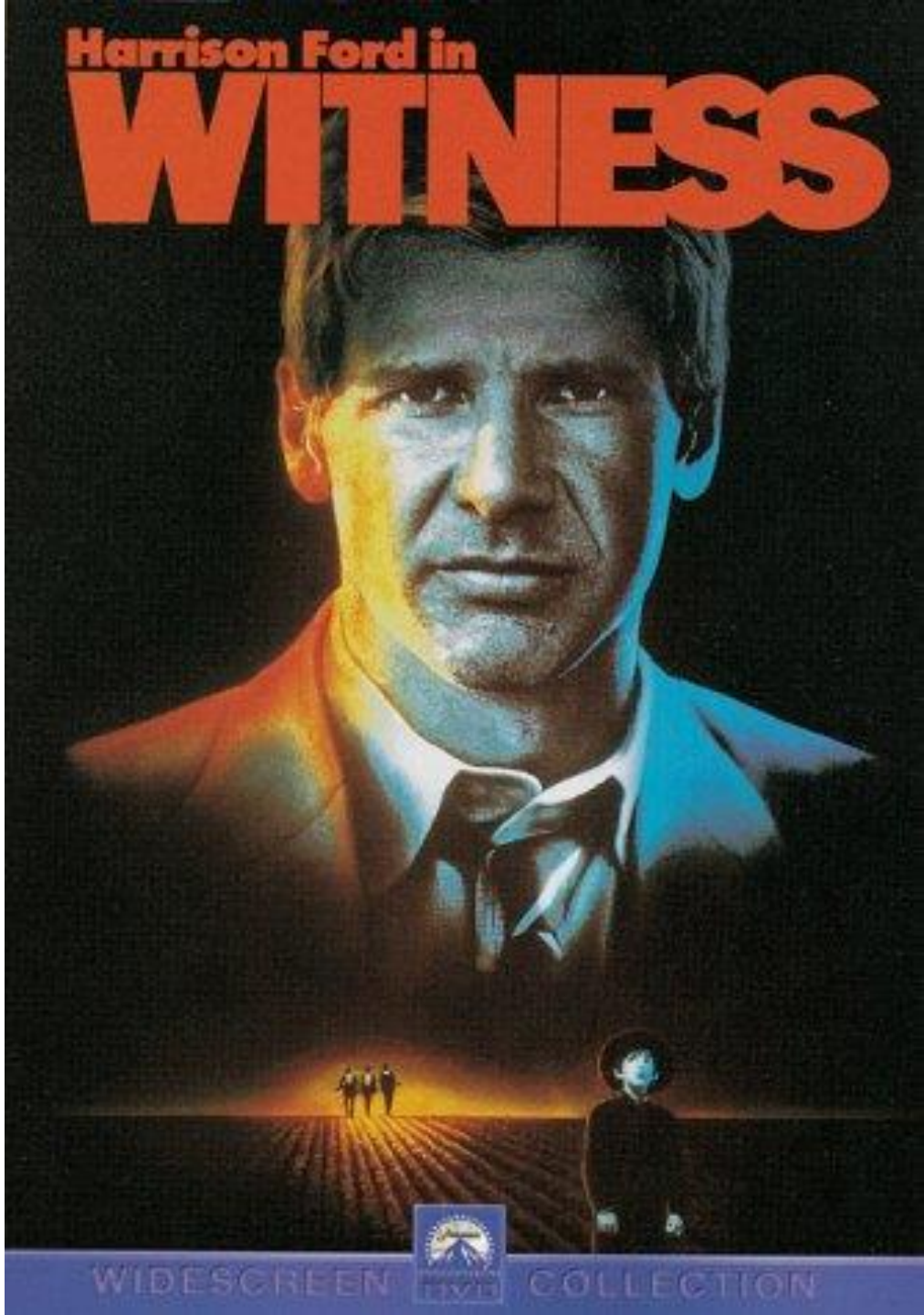
In your answer you will be assessed on how well you:

■ demonstrate **understanding** of a text's **distinctive qualities** and how these **shape meaning**

■ organise, develop and express **ideas** using language appropriate to audience, purpose and form

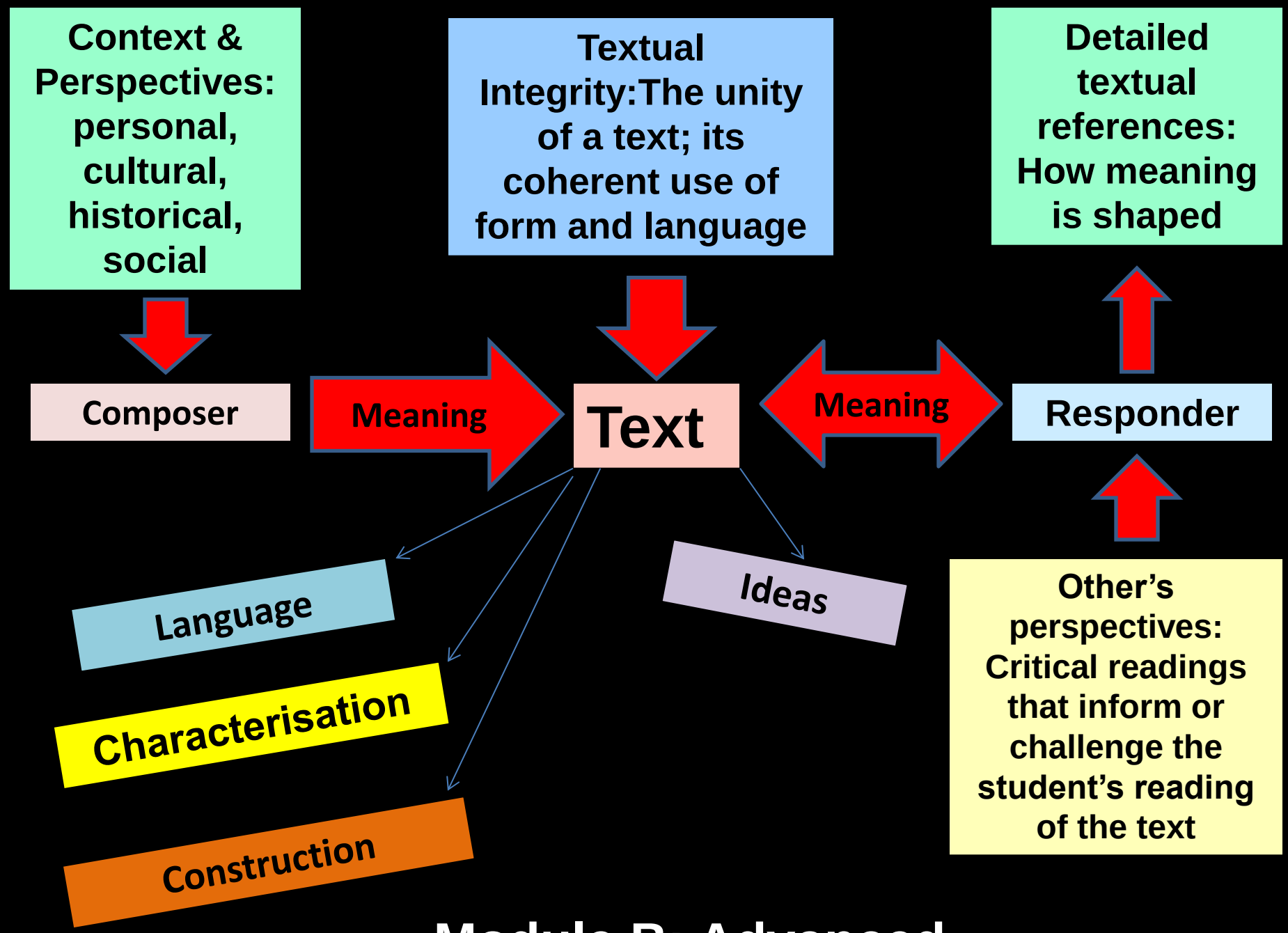
Approach

- Ideas first
- Characterisation
- Key scenes and sequences
- Setting
- Form and structure



Module B: Critical Study of Texts

- Informed personal understanding
- Explore and evaluate a specific text and its reception in a range of contexts.
- Explore the ideas expressed in the text through analysing critically its construction, content and language.
- Examine how particular features of the text contribute to textual integrity and significance.
- Test others' perspectives against their own understanding and interpretations of the text.



Module B: Advanced

The Concepts

- **Interpretation:** Explanation of meaning within the context of one's own understanding.
- **Textual Integrity:** The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.
- **Characterisation:** Crafting of a character through language.
- **Construction:** Form, structure and language.

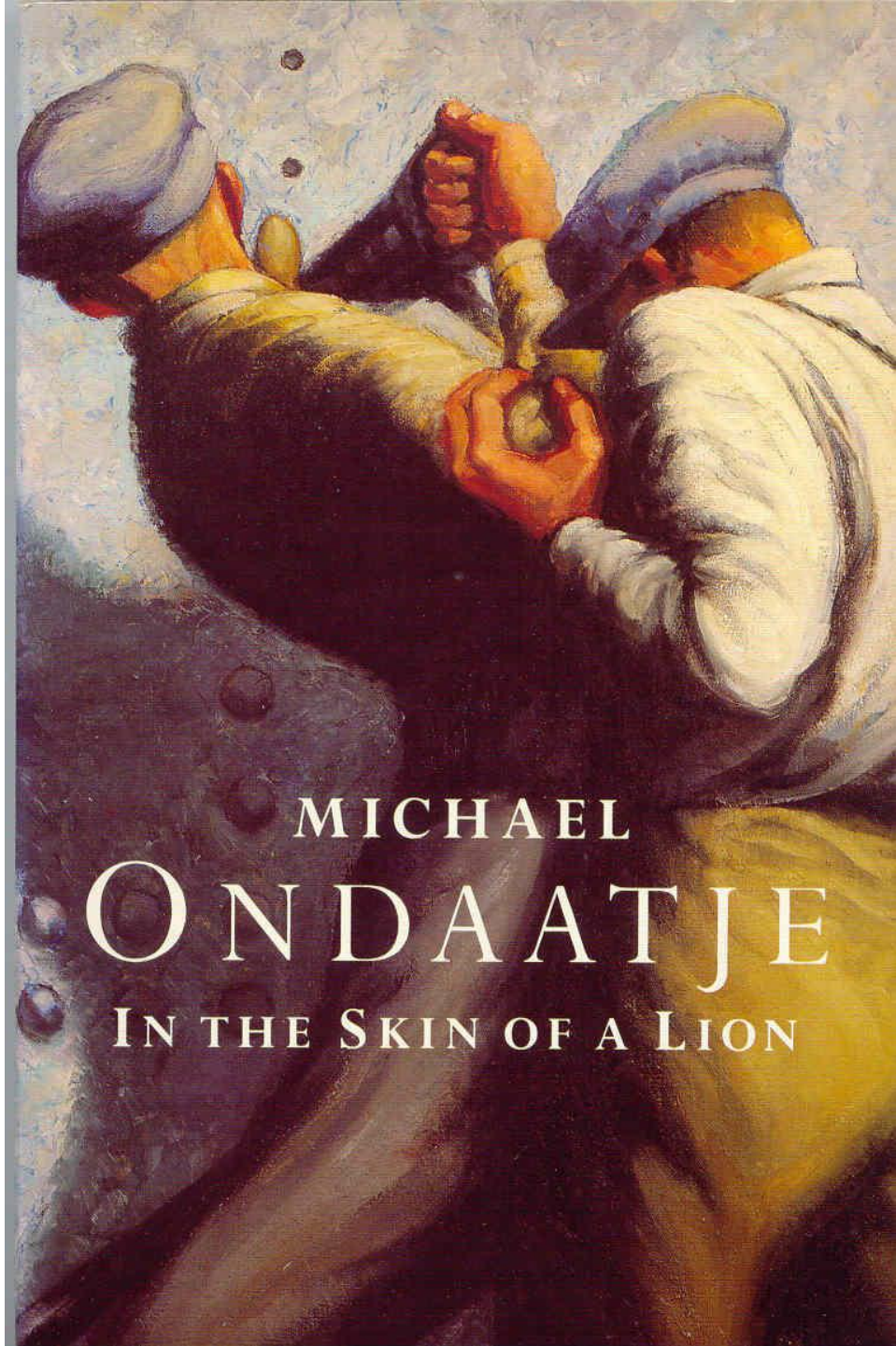
HSC Rubric

In your answer you will be assessed on how well you:

- demonstrate an **informed understanding** of the **ideas** expressed in the text
- evaluate the **text's language, content and construction**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Approach

- Ideas first
- Artistry
- Characterisation
- Key incidents
- Setting
- Form and structure

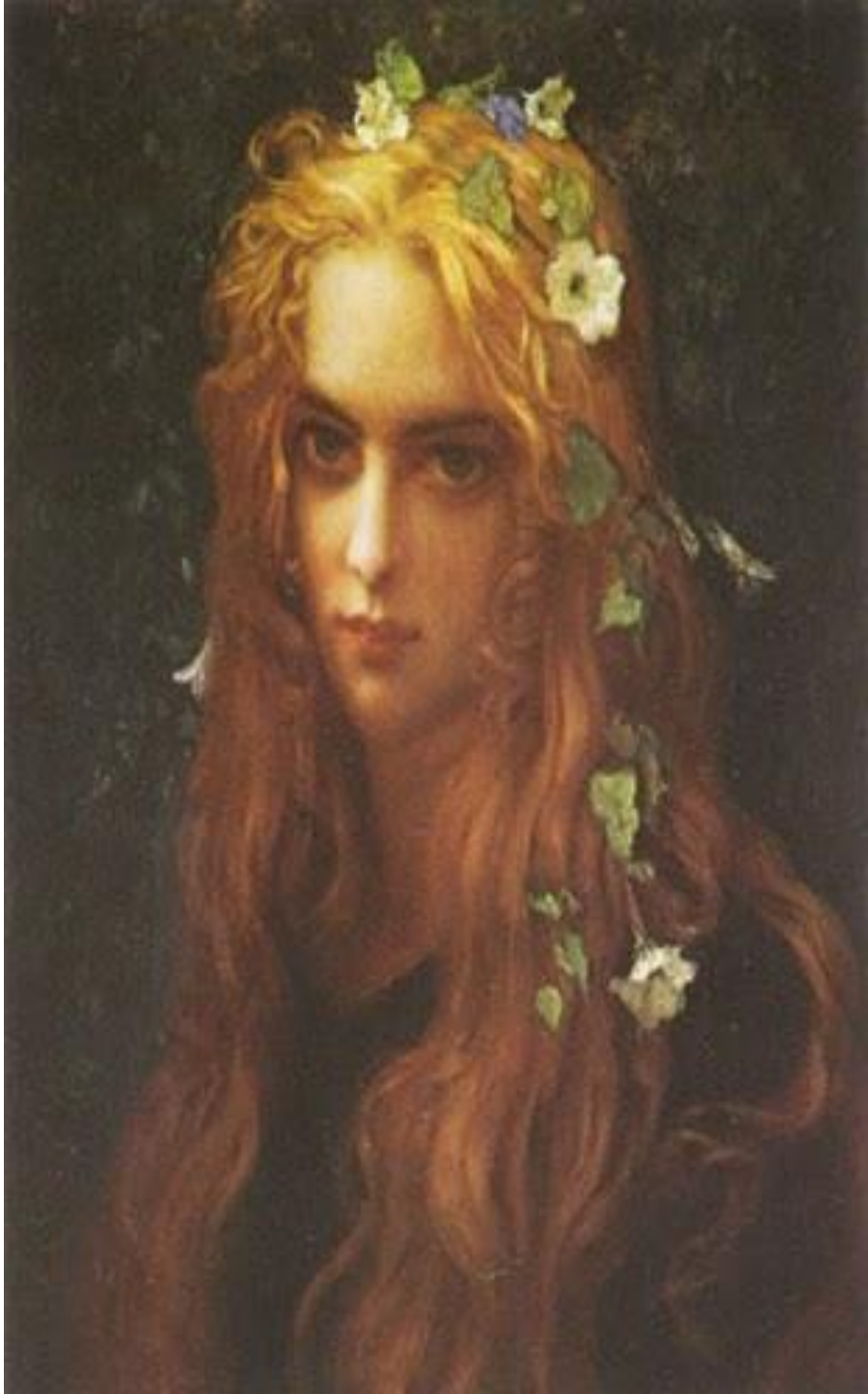


Approach

- Personal response informed by critical readings. E.g. McGinn, Coleridge, etc.
- Minor characters
- Trace development of ideas/characters through the entire text

Context

- Stepping stones to modernity
- Ghost represents the passing medieval world
- Shift in focus from God and fate to man and his will – humanism. Providentialism vs. self-determinism
- Form: revenge to modern tragedy



Ideas

- Honour/morality → underpins the conflicting forces constituting one's self
- Identity: Hamlet and the Ghost – *"Who's there?"*
- Revenge/Action vs. inaction
- Subjugation of the feminine/role of women
- Moderation/rationality
- Duplicity → McGinn states *"Hamlet can be only when he occupies a role."*
- Madness

Hamlet

- Renaissance man – 'time is out of joint'
- Searching for identity: Shakespeare uniquely represents human identity as a fractured dialogue between one's conscience, reason and emotion – or as Colin McGinn describes *"a mélange of conflicting forces…"*
- Scourge or avenger?
- The Elizabethans frequently held that one of the indications of a melancholic state was the disposition toward excessive thought at the expense of action.
- *"Now cracks a noble heart. Good night sweet prince."*

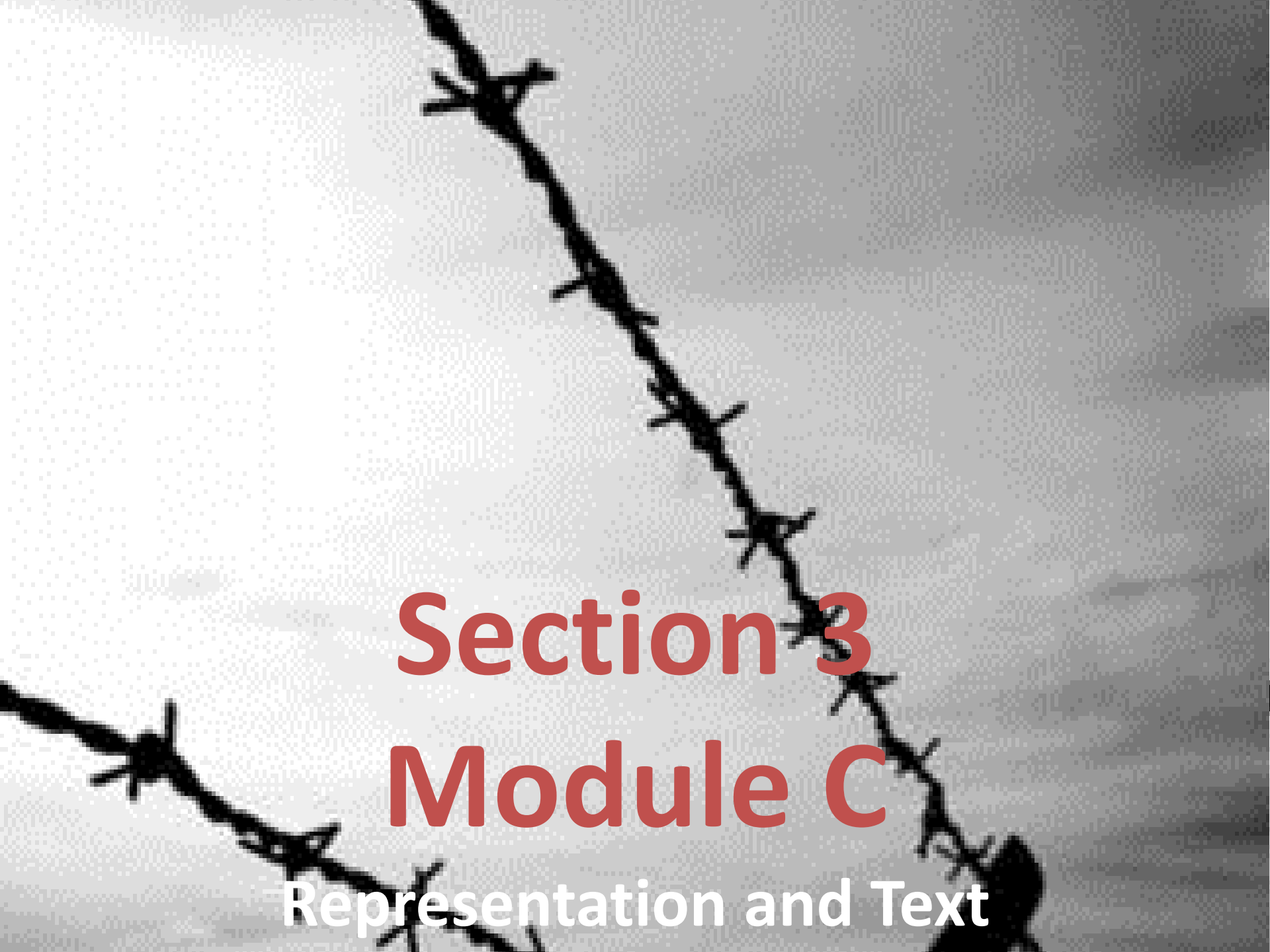
Hamlet

- Hamlet represents the philosophical humanist who favours reason and intellect over aggression:

"What a piece of work is a man! How noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god—the beauty of the world, the paragon of animals!" (II.ii.293–297) - based on one of the Italian humanists, Pico della Mirandola's *Oration on the Dignity of Man.*

Preparation

- Audio recordings
- Stick-it notes
- Mud map of the structure
- Edmodo, blog or wall chart
- Rap
- One minute Hamlet
- http://www.opensourceshakespeare.org/views/plays/playmenu.php?WorkID=hamlet

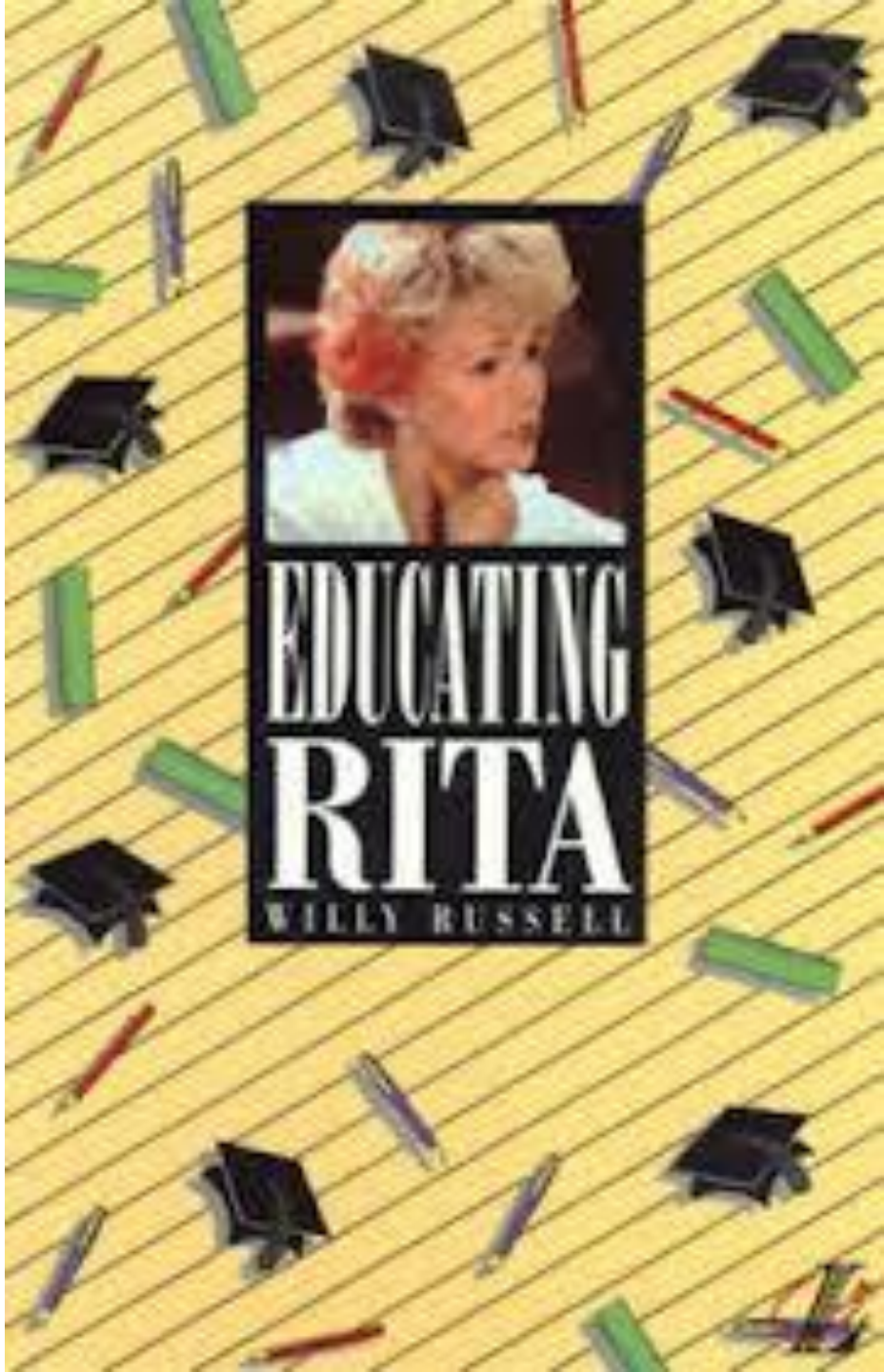


Section 3
Module C

Representation and Text

Standard

- Explore and analyse texts used in a **specific situation in society**
- Social and cultural aspects conveyed through language
- Language/theatrical /dramatic/techniques
- Meaning conveyed



Rubric

- Explore and use in **specific situation**
- Ways texts communicate **information**, **ideas**, **knowledge**, **attitudes**, **beliefs** in **specific areas of society**
- Language/theatrical /dramatic/techniques
- Meaning conveyed

Marking Guidelines

In your answer you will be assessed on how well you:

■ demonstrate understanding of the **ways** texts and **meaning** are shaped by context

■ organise, develop and express ideas using language appropriate to audience, purpose, context and form

Key terms from the rubric

- **Specific Situation:** What is the context ? How does it relate to society?
- **Ideas and bodies of knowledge:** What message/s does the text convey? What is its relationship to society?
- **Attitudes:** What expression or outlook is communicated to the audience?
- **Belief systems:** What are the social and cultural aspects of the text? How are they expressed through language?

Elective 1: Global Village

- Individuals and communities living in a global context
- Positive and negative aspects.
- What are the attitudes, values and beliefs?
- Role of technology: ways we communicate, engage and interact

Elective 2: Into the World

- Aspects of growing up and transitions into new phases of lie and broader world.
- Life experiences
- What aspects of growth, change and other consequences?
- What are the different pathways?
- What are the textual features that shape knowledge, attitudes and beliefs?

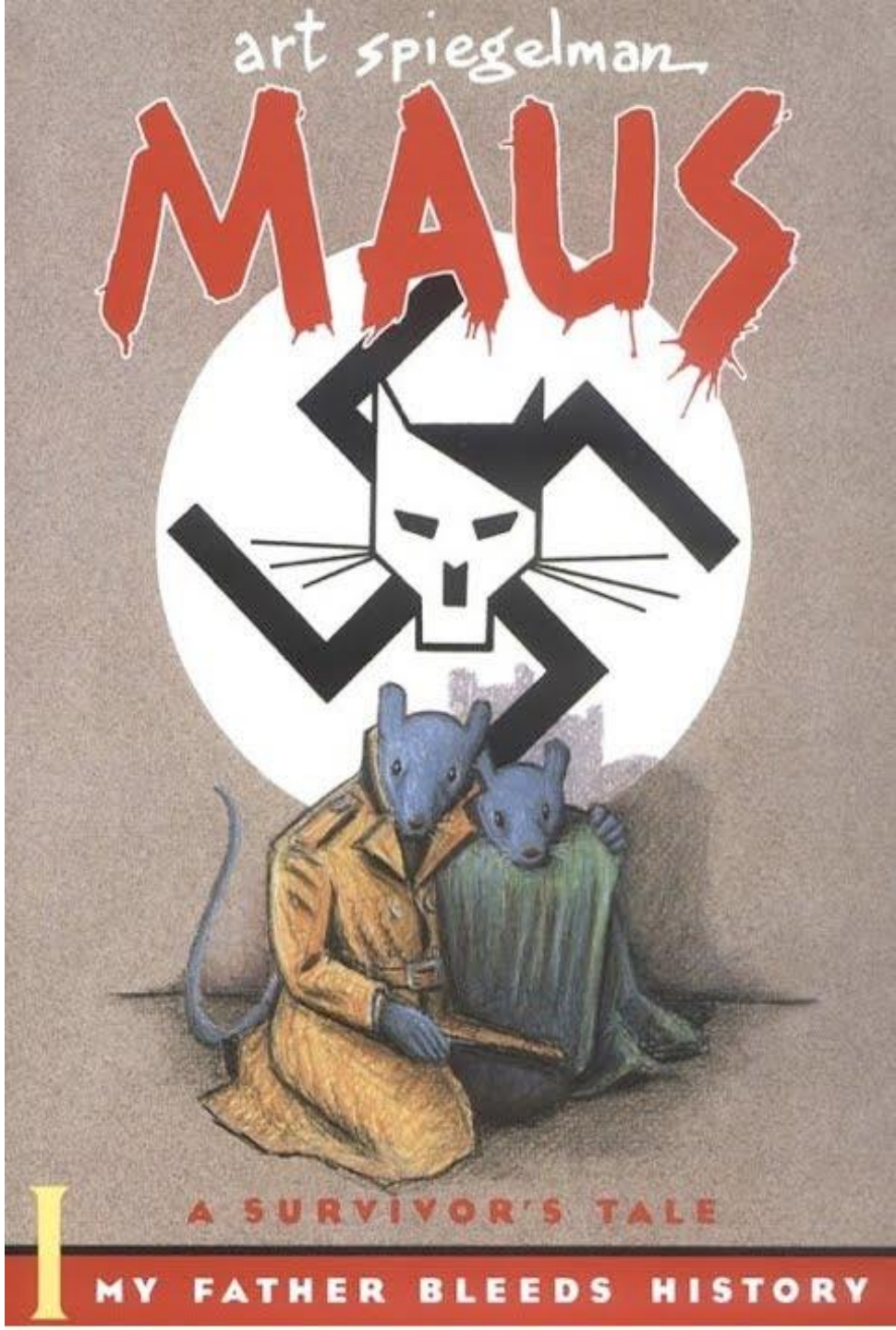
MARKUS ZUSAK
the book thief

BRICK LANE

"A Winner! Hugely Enjoyable!"
BEND IT LIKE BECKHAM

Advanced

- Representation
- The act – constructedness
- Medium of production and form
- Language/filmic/visual/aural techniques
- Reasons for these choices
- Meaning conveyed



Rubric

- Representations of events, personalities or situations.
- Evaluate **how** medium of production, textual form, perspective and choice of language influence meaning.
- Relationships between **representation** and **meaning**.

Marking Guidelines

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the **relationship** between **representation** and **meaning**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Key terms from the rubric

- **Medium of production:** How is this text made? Is it filmed, written, drawn? etc
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? etc
- **Perspective**: The point of view being offered on the subject by the composer
- **Choice of language:** Language (or filmic, etc) techniques which help the composer to convey their message in this text.

Symbiosis

- *"Even more corrosive is the desire to forget. History needs memories to avoid the risk of forgetting crimes that must not be forgotten, victims whose suffering cries less for vengeance than for narration"* Einstein.
- Creating a dialogue between memory and history connects the personal and social experience.
- History helps situate memory.
- Memory contributes to contextualising historical discourse.

Situation

- *"It doesn't need to be six million deaths for me to respond now. I've learned to break down the pain into a different kind of equation: one plus one plus one. It doesn't matter if it's Rwanda, or Bosnia, or even just a homeless child, a single starving refugee. It's a question of redirecting the rage on behalf of others so it doesn't fester inside. Being a child in war…"* Baker.
- A victim of war or persecution
- A child of survivors of a traumatic, tragic situation
- Incarceration
- Genocide

Related texts

- Kim Phuc – Vietnam
- Stolen generation: Archie Roach; Ruby Hunter/*Rabbit Proof Fence*
- *Hotel Rwanda, The Killing Fields, Apocalypse Now*
- Paintings: Picasso's 'Guernica', Dali's 'Premonition of Civil War'
- *One Day in the Life of Ivan Denisovich*
- War poetry: Wilfred Owen, Bruce Dawe, Siegfried Sassoon

Related texts

- Nam Li's *The Boat*
- Songs: 'Only 19', 'Sunday Bloody Sunday'
- Amnesty International advertisement [‘Child Soldiers’]
- Poem: 'Siem Reap, Cambodia' – Greg Santos
- *The Cellist of Sarajevo* – Steven Galloway

Response

- **Conceptual understanding**:
- The thesis or line of argument
- In response to the question
- The framework and drivers for extended responses
- Integrates the response
- Support and challenge

Developing a Thesis

- Strong opening paragraphs that introduce clear lines of argument or theses that directly address the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

Theses

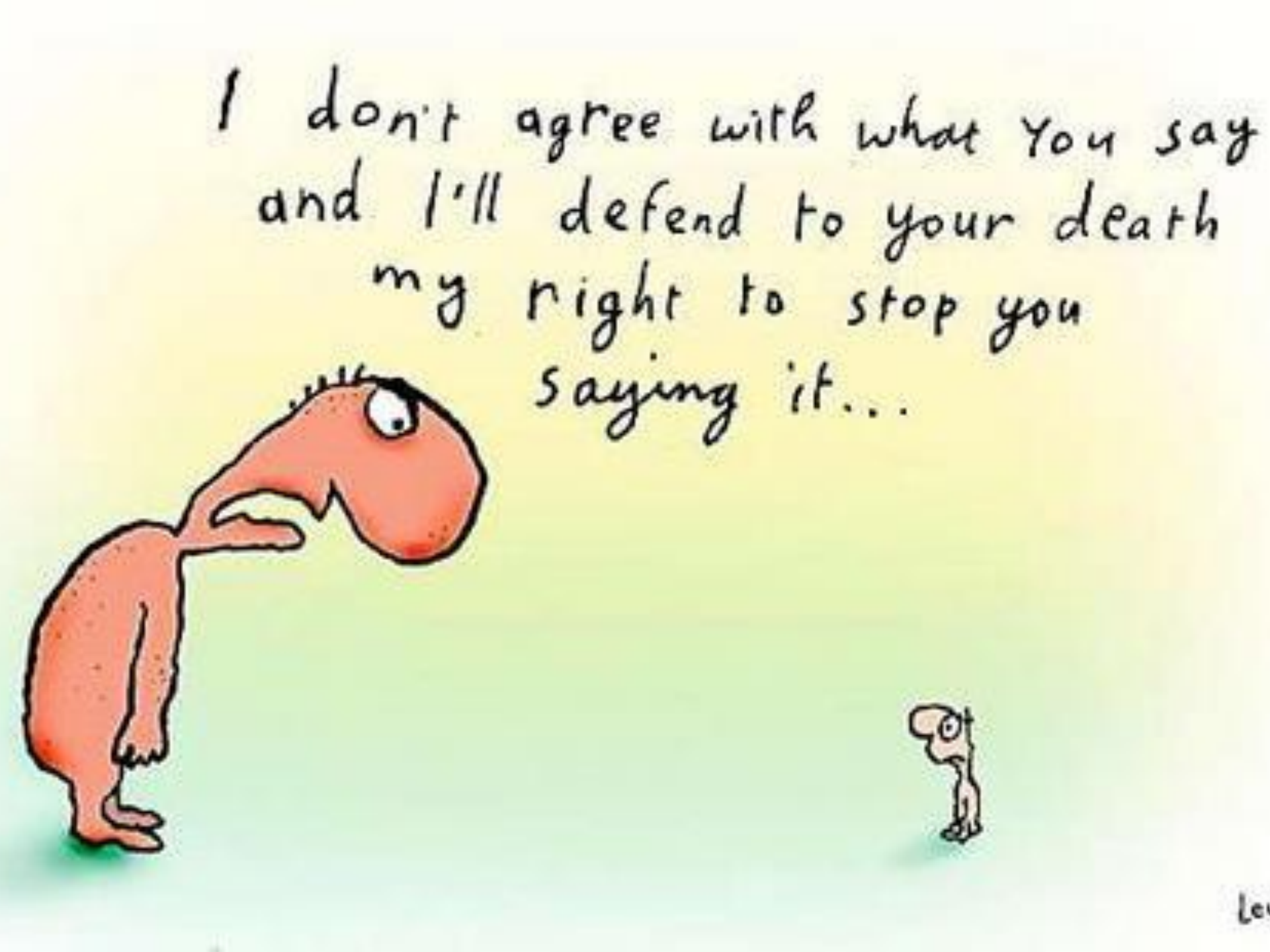
- Overarching through the question to specific lines of arguments.
- Supporting the thesis with the reasons why the student has arrived at this point of view.
- At least two – three supporting arguments used to further the thesis that addresses the question in the essay.
- Representation – History/Memory interplay – event or situation ideas

Although history is perceived to be more credible than memory, in actuality, both the former and the latter act as an interdependent and interconnected continuum in which they aid in the verification of the credibility of particular situations. Both Mark Baker through his text The Fiftieth Gate, as well as John Pilger's documentary titled ***Year Zero: The Silent Death of Cambodia****, through literary, audio and visual means of representation, exemplify not only the abhorrence of genocide, but also the concept that history and memory act in a symbiotic relationship, amplifying the stark and confronting reality of these situations.*

Module C – Conflicting Perspectives

“We don't see things as they are, we see them as we are” Anaïs Nin.

Karen Yager – Knox Grammar School


I don't agree with what you say
and I'll defend to your death
my right to stop you
saying it...

The Suggested Approach

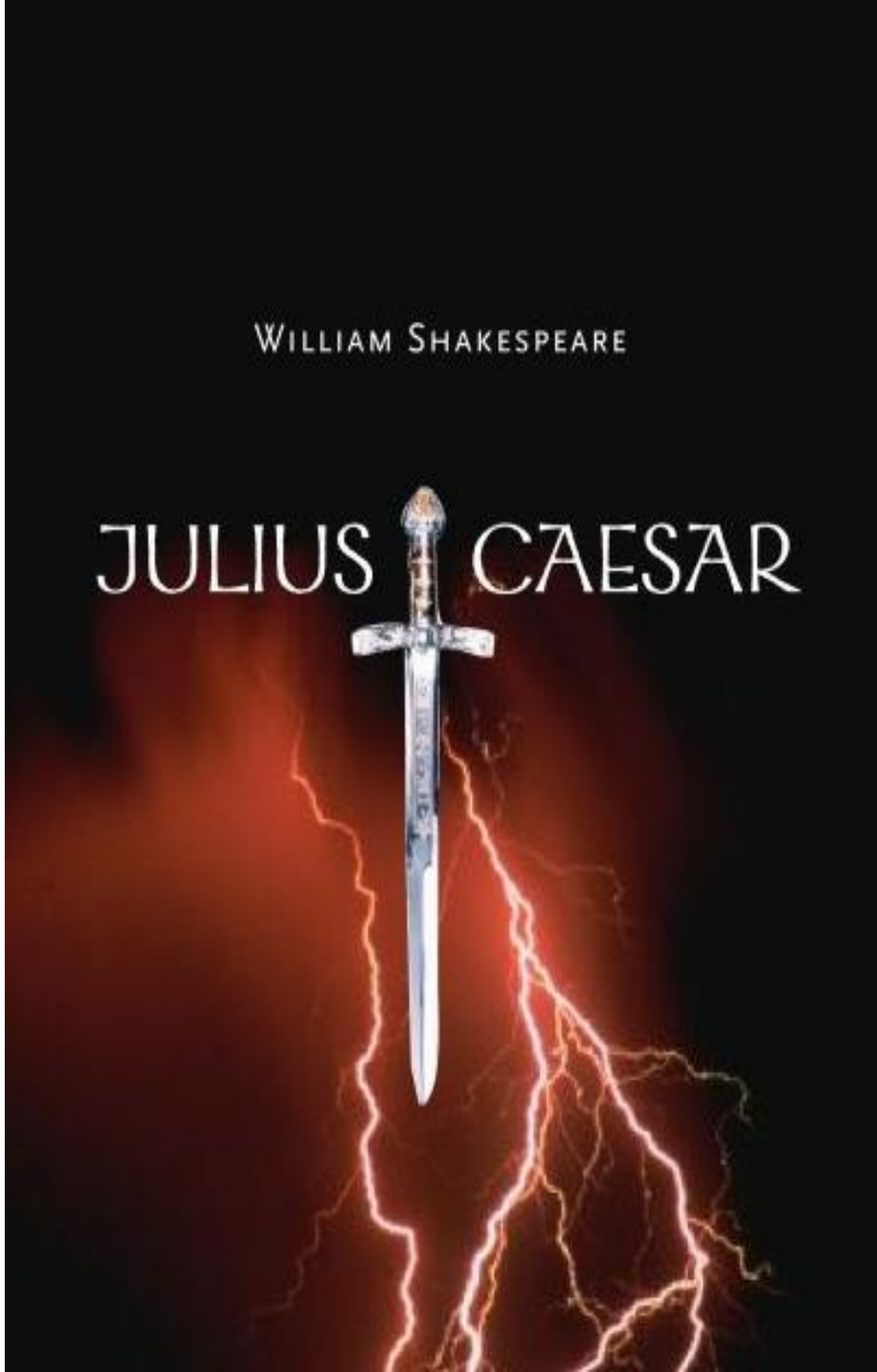
- How conflicting perspectives are represented through an event, personality and/or situation.
- How the act of representation – the form, medium of production and language - is shaped by the experiences, purpose and perspective of the composer.
- The ideas that are conveyed through the representation of the conflicting perspectives.

Conflicting Perspectives

- Represented within the world of the text
- Between characters
- Within characters
- The causes?
- Consequences?

Medium of Production & Form

- **Medium of production:** How is this text constructed – what components?
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? Why this form?
- ***Julius Caesar***: A tragedy infused with conflict, dramatic irony, rhetoric…
- **Ted Hughes' poetry:** Confessional poetry – personal, biased, subjective…

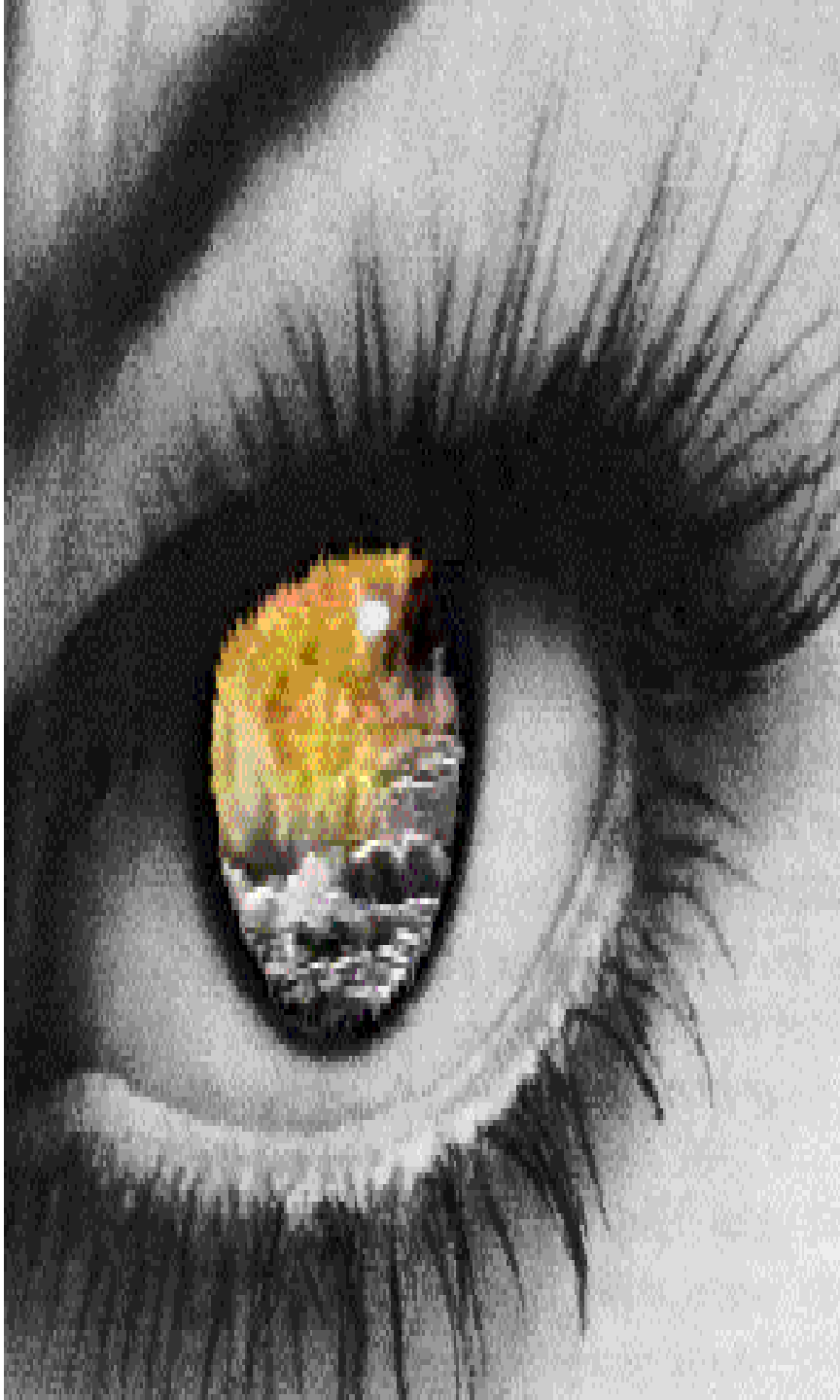


Purpose & Context

- All texts are a deliberate construct
- The purpose of the composer shapes the representation
- Their context and experiences shape their perspective
- Shakespeare: Elizabeth admired Caesar; dangers of civil war – *'What piece of work is a man?'*
- Ted Hughes: Volatile and tragic relationship with Plath; exoneration or reconciliation with Plath and self?

Perspective

- A perspective is a stated or implied way of regarding something and judging its relative importance.
- Objective and subjective; rational and irrational
- Texts expose the complexities and consequences of human perspectives in conflict externally and internally.



Event

That event:

- Plath's suicide
- The Ideas of March: Assassination of Caesar
- Caesar crossing the Rubicon into Italy with his army, in defiance of the Senate in Rome launched a Civil War between his own party, the *populares*, who supported a dramatic reform of Roman Government under the leadership of Caesar, and the *optimates*, or republicans, who wanted power to remain in the hands of the Senate.

Related texts

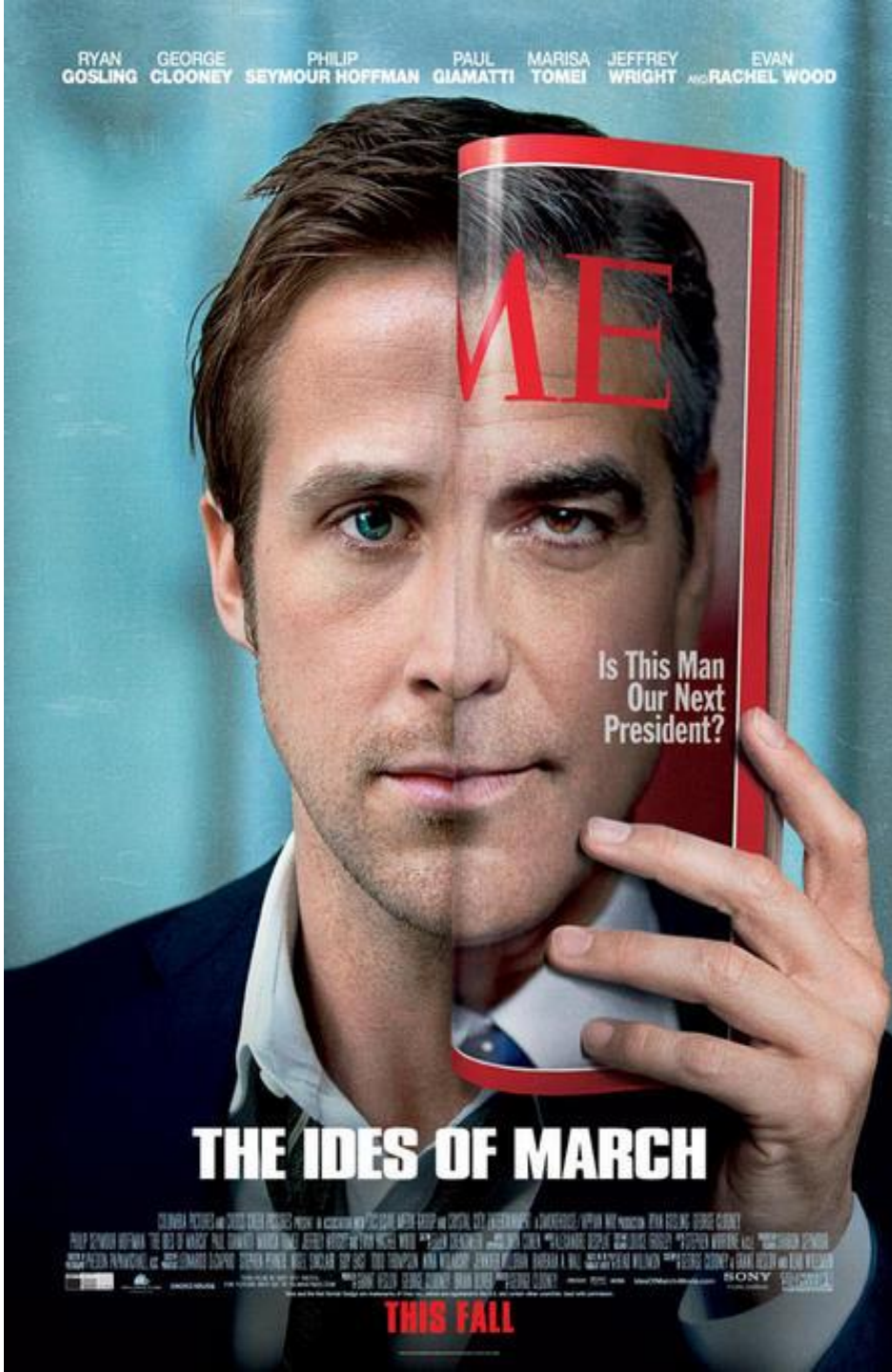
- ***Birthday Letters*:** Sylvia; Plath's 'Whiteness I remember'*;* Lydia K. Bundtzen *Mourning Eurydice*: *Ted Hughes as Orpheus* in *Birthday Letters*
- ***Julius Caesar:*** Julius Caesar the film; *Empire* – ABC; Plutarch's *Life of Julius Caesar*

Situation

- ***Birthday Letters*:** mental illness; cultural conflict; marital discord…
- ***Julius Caesar:*** Civil war; political ideology; political coup d'état; deception; manipulation…

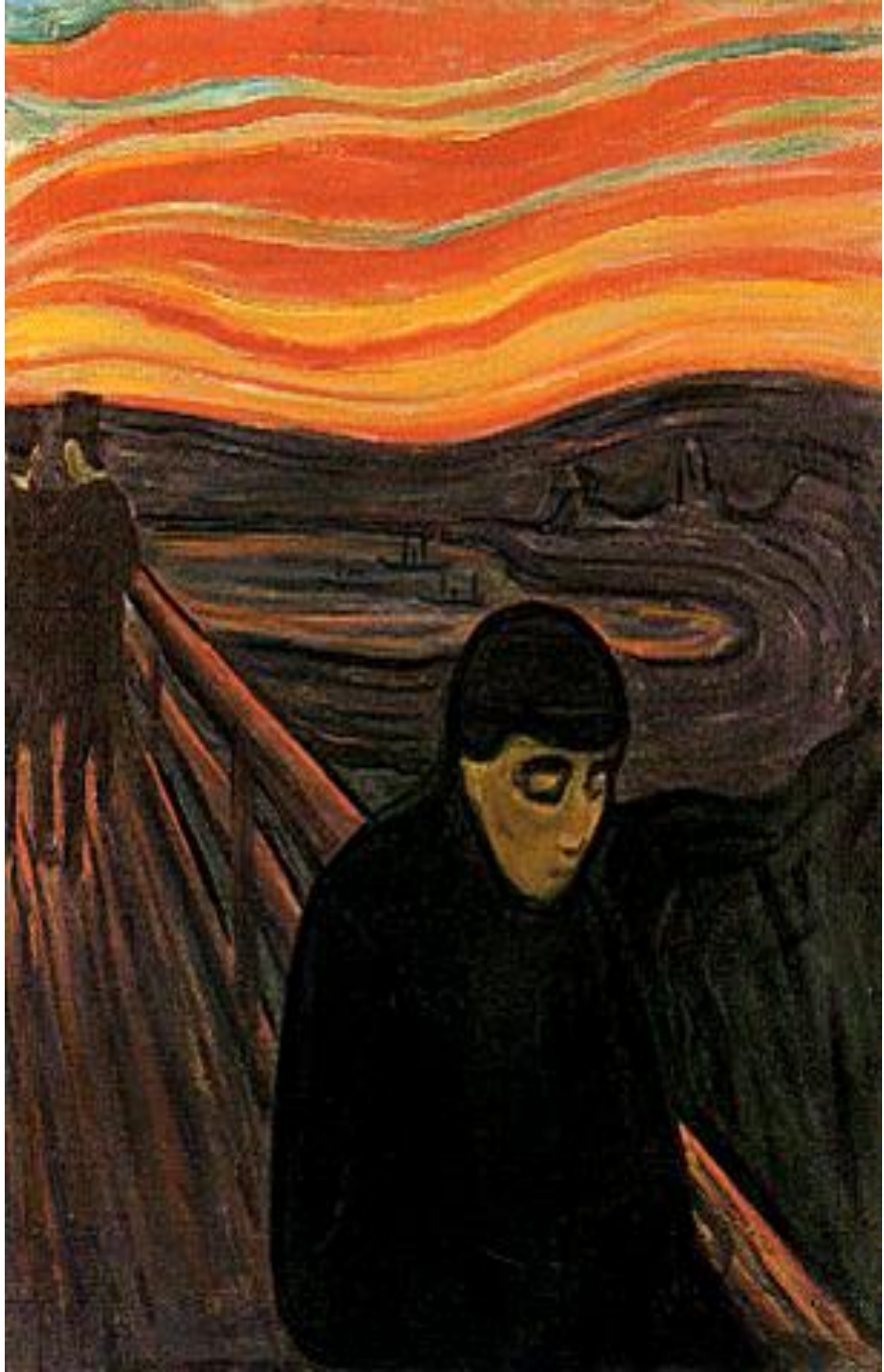
Related Texts

- Ted Hughes: *Shine, Beautiful Mind, Who's Afraid of Virginia Woolf,* Pink's 'Burn this house down', *Cat on a Hot Tin Roof…*
- *Julius Caesar: The Ides of March*; Pink Floyd – 'Dogs of War'; political cartoons, Muse's [‘Uprising’]



Personality

- ***Birthday Letters***: The troubled artist, the depressant - *Beautiful Mind*, Munch's 'Despair', *Me Myself and I, Ordinary People, Donny Darko…*
- ***Julius Caesar:*** The charismatic leader, the rebel with a cause, the manipulator - *Malcolm X*, *Che Guevara*, *V for Vendetta, 1984,* Eminen's 'Without Me', César Vallejo's 'The Black Herald', Mandela's speeches



Rebel with a cause - Brutus

- *I know no personal cause to spurn at him, But for the general. He would be crown'd: How that might change his nature, there's the question.”*
- Brutus’ idealism – he is a patriot. This quality is presented as a redeeming one and distinguishes him from the other conspirators.
- **(Funeral oration)** *“Be patient till the last. Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear…”*
- Antony: *“This was the noblest Roman of them all… he only, in a general honest thought and common good to all, made one of them.”*

Theses – Lines of Argument

When an individual is driven by fervent ideology their perspectives will conflict with others.

Ted Hughes

- How this shapes the act of representation
- Confessional poetry: intimate, subjective and complex
- Consider the suite

Event, situation or personality

- **Situation:**
  - ❖Volatile relationships
  - ❖Mental illness
- **Personality:**
  - ❖Temperamental artist
  - ❖Solipsist
- **Event:**
  - ❖Hughes' affairs
  - ❖Plath's suicide

Texts of Own Choosing

- *Cat on a Hot Tin Roof*
- *Who's Afraid of Virginia Woolf?*
- Pink: 'Burn this House Down'
- *Of Mice and Men*
- *Catcher in the Rye*
- *Shine*
- *A Beautiful Mind*
- 'The Yellow Wallpaper'
- *The Great Gatsby*
- *Taming of the Shrew*

Preparation

- Comparison/contrast columns
- Mind maps
- Learning objects
- Recordings of texts
- Developing a solid general response and then practising being flexible by responding to a range of questions.
- Exercising the hand
- Choice of pen
- Coaching

Key Ingredients

- Focussing on the key concepts and demands of the rubrics
- Notes from the Marking Centre
- Annotated exemplar responses
- Practice, practice, practice…..